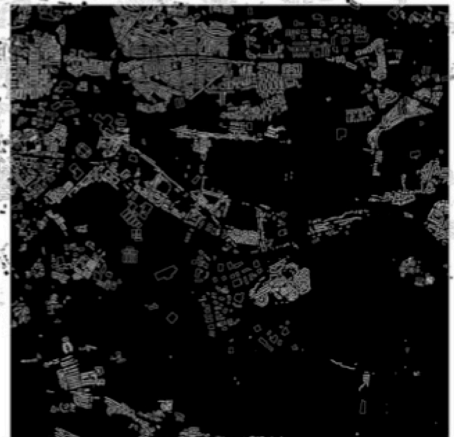


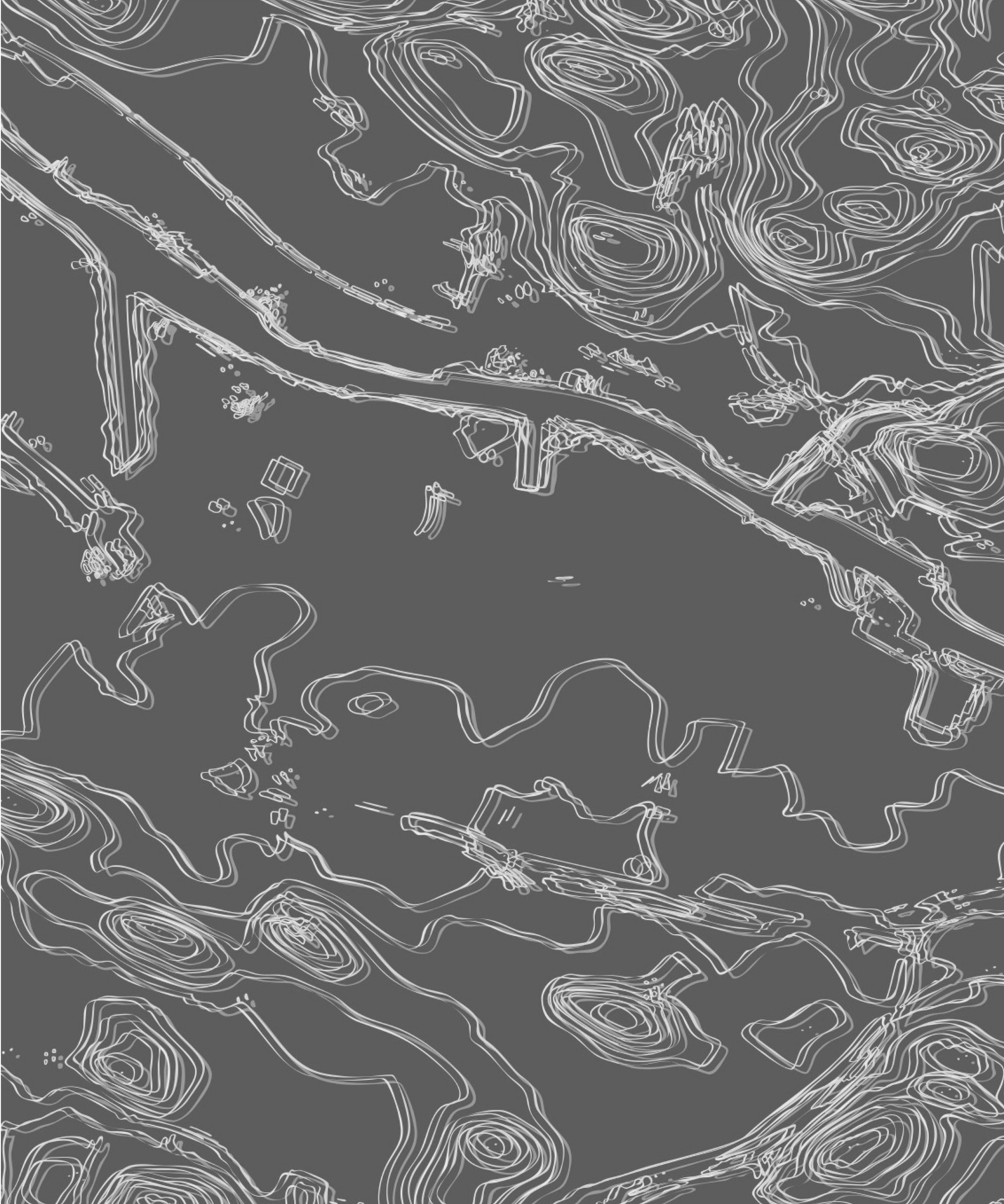
# ETHICAL URBANISM

Investigation | Imagination | Intervention  
GLASGOW



The Ethical City Research Team  
Glasgow Urban Lab  
The Mackintosh School of Architecture





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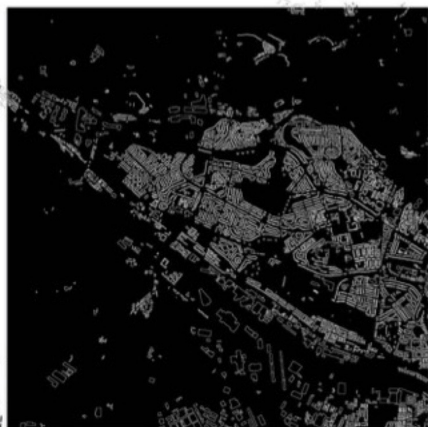
# ETHICAL URBANISM

Investigation | Imagination | Intervention  
GLASGOW

**"for a society to flourish,  
there must be a flourishing city at its core."**

Jane Jacobs quoted by Judith Rodlin  
President, The Rockefeller Foundation  
in her introduction to

*Century of the City: No Time To Lose*



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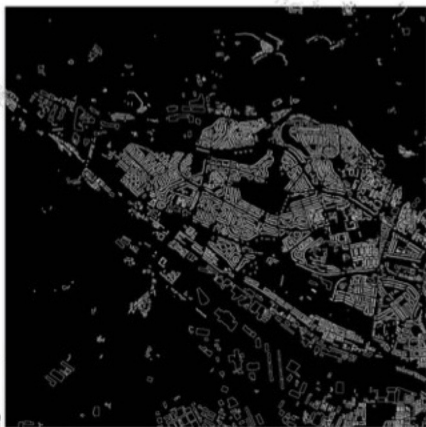
### ENDPIECE *Rory Olcayto*

### *Acknowledgements*

### *Annex Stage 5 Student List List of Re:Imagined Teams*



# FOREWORD



## Ethical Imagineering: a book of ideas for Glasgow.

This is a book of ideas demonstrating ethical city thinking for the city of Glasgow produced by the upper school of the Macintosh School of Architecture at the Glasgow School of Art. The work has been undertaken by the final year thesis students working in close collaboration with Year Four for the Re-imagining work.

The work and curriculum requirements demanded of final year architecture students at any school of architecture approved by the RIBA part two is very demanding and the architectural thesis is the apogee of that effort

Throughout their time at the Mackintosh School of Architecture, our students are supported, encouraged, exhorted and cheered on by their tutors and by the faculty, but be in no doubt this is their work and this book has been curated by them. As Rory Olcayto remarks in his essay ending this book:

*"(The) chance to rethink our cities is long overdue (and) the final year students at the MAC sense this. As their projects – centred on the notion of the 'ethical city' – show, when faced with the fundamental questions of people and place Glasgow can inspire new architecture and urban design to suit. Taken together they suggest a blueprint for a post-pandemic structure of feeling."*

The architectural curriculum requires students to be able to demonstrate they have the capability of delivering an architectural work of art. This book however goes further to explore what Olcayto describes as '*the fundamental questions of people and place*' in order to '*suggest a blueprint for a post-pandemic structure of feeling*'.

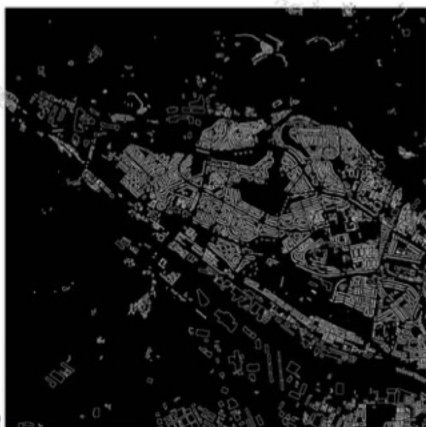
The curation of this book has been undertaken by the students themselves in order to collate their work around a series of urban moves for Glasgow within the umbrella of the ethical city.

In *Building and Dwelling*, Richard Sennett sets out an urbanist's view on the ethics for the city, how urban design shapes the way we relate to one another through the richness and complexity of public life which in any open city is a demanding place.

To take on these challenges requires intellectual bravery built on the intrinsic characteristics that art schools foster: *Curiosity* about the city; *Imagination* of the city; and, *Creativity* for the city – and integrative skills to bring these strands together. In following their analyses and insight we see the students gravitate to a series of pre-occupations around living, greening, and climate change.

In this work the reader sees the outcome of the creative process through imaginative creativity directed to investigation – an alchemy that moves beyond scientific analysis – in order to set the imagination free of constraints to reimagine the city through the recurrent themes of *water* and *flow* in detailed investigations proving that these ideas can be made to work.

Brian Evans  
Professor of Urbanism & Landscape, MSA@GSA  
City Urbanist\Glasgow





# INTRODUCTION: TOWARDS ETHICAL DESIGN, ARCHITECTURE AND URBANISM



## Preamble

The Diploma School at the Mackintosh School of Architecture (MSA) has, for many years, been intimately concerned with the reciprocal relationships between architecture and the city in both their generic and specific manifestations.

At the MSA, Glasgow is explored in some depth in Stage 4 by way of Urban Housing and Urban Building methodologies. The resulting investigative studies, urban design strategies and comprehensive design projects now lay the foundations for the further exploration and speculation of the European city, by way of a Design Thesis.

Glasgow's geographic situation, topography and climate, as well as potent political, economic, social and cultural challenges, continue to shape the particular morphologies and character of the city. The relative constancy or shifting dynamics of these influential forces have variously informed the continuous process of urban repair, renewal, reinvigoration and reinvention. With the shadow of the COVID 19 pandemic and the Climate Emergency, we can ask the question, *"what does this mean for the current city and the future of our particular city?"* Climate change exacerbates existing inequalities, thus ethical decision making relating to planet and society must not be separated from architectural design.

Finding meaningful architectural expression that harnesses anticipated change, and which is truly relevant to planet, place, purpose and people, is one of the most creative challenges of any urban architecture. The final year of architectural education is a chance for students to do just this and for them to determine for themselves what constitutes an Ethical City. We ask searching questions of our cities and our buildings in light of all contexts. How do these contexts impact architecturally on our cities, our buildings, and on the spaces in between that we all share? How have these contexts determined our cities historically, how ought they determine the form of our cities in the future?

Glasgow city, Gaelic Glaschu, is located in west-central Scotland, and situated along both banks of the River Clyde 20 miles (32 km) from that river's mouth on the western Atlantic, coast. Glasgow is Scotland's largest city, and it forms an independent council area that lies entirely within the historic county of Lanarkshire. Glasgow prospered as a market centre precisely because it was well situated between Highland and Lowland Scotland and also between Edinburgh—the capital, 45 miles (72 km) to the east—and the oceans of the west.

In the twentieth century, architecture and housing became inextricably bound together in the ideological pursuit of social wellbeing within cities. Hygiene, sun, fresh air and open space, and the motor car, became the key architectural and urban drivers, no more so than in the urban renewal programmes undertaken in the decades immediately following the Second World War which were unprecedented in their ambition and scale. The diverse results bear witness to the successive and occasionally conflicting theories, ideologies and principles surrounding design and provision within cities. This is evident not only in the realm of architecture but also those political, legislative and financial institutions variously responsible. In many instances the urban coherence associated with the traditional city was, arguably, either severely eroded or compromised through the experimental design, or alternatively, by an apparent indifference to the prevailing urban context or traditional city morphologies.

*'The more successfully a city mingles everyday diversity of uses and users in its everyday streets, the more successfully, casually (and economically) its people thereby enliven and support well-located parks that can thus give back grace and delight to their neighbourhoods instead of vacuity.'*

*Jane Jacobs, The Death and Life of Great American Cities 1961*





*"Buildings are seldom isolated facts. Urban forms have their own inner dynamics, as in how buildings relate to one another, or to open spaces, or to infrastructure below ground or to nature."*

*Richard Sennett,  
Building and Dwelling,  
Ethics for the City 2018*

Density and diversity define a city. An urban landscape is of necessity a multileveled physical and spatial construct which invariably transforms, intensifies, sometimes disfigures and on occasion, enhances our experience of the land upon which it is built. History and memory are ingrained, and future possibilities revealed, in the ever-changing composition of the urban landscape. Patterns of land acquisition, subdivision, public and private ownership guide the evolution of building typologies, urban form and space. In this context, the primary aim of an urban architecture is to articulate the interface between the public and private domains. The arrangements of spaces between buildings are to be considered as inextricably related to the spaces within. It therefore follows that a building in the city can rarely, if ever, be considered to be an autonomous object. Conversely it is part of a larger whole, a hierarchical arrangement of service infrastructure, roads, streets, lanes, courts, squares, parks, buildings and blocks.

At MSA, the Final year architectural Design Thesis lies must evidence of the impact of the propositions on planetary climate, the urban environment, its economy, society and culture. The form taken, the spaces created, and the character assumed must be informed critically by geographic, topographic and climatic considerations as well by prevailing cultural, political, economic and social circumstances. Sifting through these complexities requires the application of years of learning, of apprenticeship, in order to develop a discerning eye in the search and the opening up of architecturally related opportunities within the fabric of Glasgow.

In this book, the Stage 5 cohort of 2020-21, with some support from their Stage 4 investigate, imagine and intervene in Glasgow with an ethical consciousness, with a COVID hardened appetite and with a climatic and social awareness.

## Investigation – a city uncovered

The principal aim of the investigative study of Glasgow is to generate an understanding and a picture of the city in relation to its *everyday*, *metropolitan* and *international* relationships, resulting in an exhibition and website, providing a setting and forum for the discussion of the Final Design Thesis propositions. The investigations were a collaborative effort utilising organisational and cognitive skills acquired during earlier years at MSA.

The investigations were wide ranging in scope but where appropriate, painstaking in detail. Facts and figures were sought and supplied, information gathered and analysed, books read, content digested and conclusions drawn but, instinct, intuition and close, if not meticulous, observation were equally applied as architectural insights to build understanding and interpretation of the city and its wider relationships.

It is not the intention to lay the city wholly bare but to comprehend, capture and apply the varied morphologies, configurations, cultures, personas as well as the range of scale from the *everyday*, *metropolitan* and *international*, which are described and illustrated in ways which are both informative and useful in the understanding and framing of a thesis within an overarching proposition of an Ethical City through ethical urbanism. The city investigation explores ideas to engage with the reciprocal relationships between architecture, people, place and the city.

The gathering and organisation of information lead into a week-long, group charrette entitled Glasgow Reimagined which offered collaborations within the post graduate school to produce a series of speculative provocations around the river and the green spaces of Glasgow.

## Imagination – a city reseen

The landscape that has defined the city of Glasgow and which has been reformed by the city allowed a series of provocations around the potential of the river and green spaces of the city during a week-long charrette. The project was designed to provide an insightful and informed exercise for the postgraduate school to get to grips with working with Glasgow. It offered a primer for expanding conversations about the city and its relationship to landscape. The current pandemic has highlighted that space in the city is at a premium and thrown into sharp focus the significant spaces of land and water that might be used to analyse and re-imagine the city.

The landscape is never the perfectly natural world that we imagine it to be. It is continually reformed by mankind and by reworking of the city. How can the city be reshaped in terms of its external spaces? Glasgow lives in a state of continual transformation, and whether by processes of economic, social, political or environmental change, the city adapts in a heroic way. Glasgow became the Second City of Empire, and it was the river Clyde that drove the connection to the wider world, which allowed Glasgow to flourish. This direct relationship between industry and city fabric is now lost. One of the questions that we ask is, what is the Clyde to Glasgow? What is the image of Glasgow that it presents to the wider world?

Using the water space and the green space as the locations, the postgraduate school speculated on new connections between land and water, the effects of climate change on water levels and how these could be controlled to inform public space. How can the emerging threat of water level rise be integrated into a city for the benefit and enjoyment of people? The goal was the transformation of landfill and existing infrastructure to green the city and provide an environment to benefit activity, environment and community.

The speculations allowed a collaboration between students and a freedom of thought and ideas around the future of the city of Glasgow, framed through current considerations of Covid 19, climate emergency and social inequality.

The school engaged with ambitious thought ahead of their thesis investigations and this often became the seed that then grew through their ethical interventions.

## **Intervention – The Design Thesis**

The Final Design Thesis is based in the city of Glasgow with the express goal of engaging with contemporary urban debate and the role of architects, architecture and urbanism in addressing the issues facing society. Sustainability, social cohesion and community resources are debated in the design proposals presented, and the thesis demands that risks are taken, processes are explored, unique artefacts are produced and that the conversation of architecture be expanded. The output of the thesis is not judged as a piece of architecture, but as a body of work, whose value is in the depth of investigation; the strength of the arguments; the judgement displayed in the quality of the artefacts; the demonstration of an intellectual context for the work; the relationship of the architectural proposal to these aspects of the year's work; and the level, breadth and standard to which the proposal evidences architectural resolution.

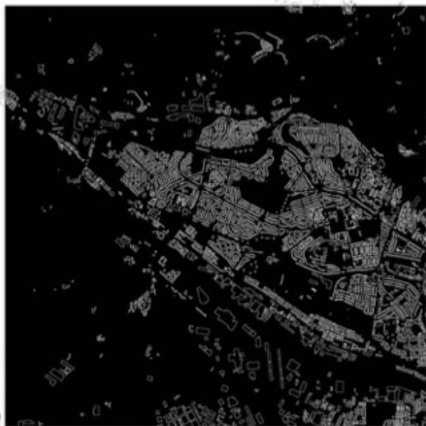
The Design Thesis is a self-directed piece of work and provides an opportunity to define an individual ethical standpoint and to find expression for personal architectural preoccupations. Consequently, it demonstrates individual and intellectual independence, the application of skills and judgement in design, creative immersion in research and analysis as well as representation and presentation, all at the highest levels. This requires the application of intellectual rigour in the perception, selection and the creative fusion of all the factors pertaining to the question and its related ideas. All research, analysis, conclusions drawn and acted upon during the course of the project's gestation are recorded.

The thesis brings together an iterative series of exploratory drawings, models and digital representations that test and communicate the relative value of ideas, from a critical standpoint and objective criteria, while charting the course and progress of the architectural proposal to its final presentation. It is intellectually adventurous, courageous, imaginative, intrinsically compelling and thought provoking.

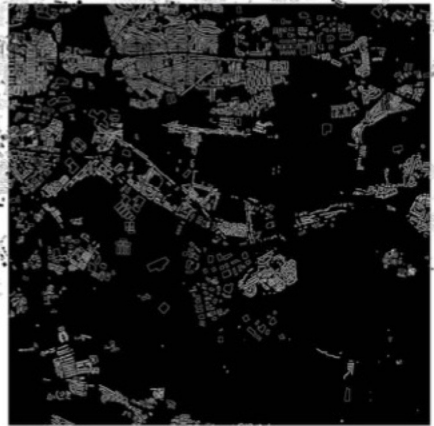
As a hypothetical proposition, the thesis offers some form of commentary or critique that manifestly contributes towards, and potentially expands upon, aspects of the diverse culture of contemporary architectural debate, theoretical discourse and, of course, issues of ethics and design.

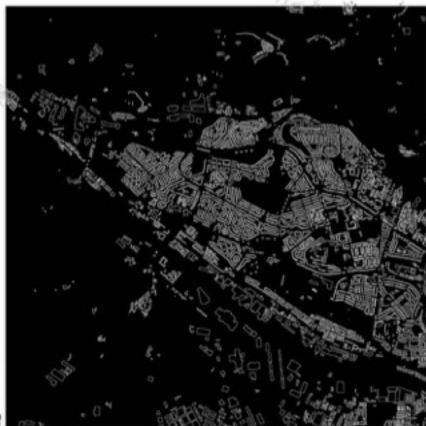
**Miranda Webster + Jonny Fisher**  
**Stage 5 year leaders, MSA**





# INVESTIGATION A CITY REDISCOVERED







# Introduction

## Investigation

Before tackling the enigma of what it means for a city to be ethical, first the question was posed: 'What does ethics mean for Glasgow?' This is the question the students of Stage 5 had been poised to interrogate; conducting urban investigations throughout Glasgow at scales from the everyday through to the international, uncovering and articulating the structure of the city and its communities. Together they have read, observed, measured, drawn, photographed & filmed the rich and stimulating metropolitan relationships which shape the character of life in our complex diverse city.

Although the topics explored by the student cohort were categorised under a myriad of headings, confronting disconnecting themes such as, the ecological, political, economic or social spheres of city life. The poignant revelation of the exercise was discovering the overlapping nature of each investigation. Should a study on the weathering of Glasgow's buildings come under 'Environments' as a comment on the rain itself or 'Cultural' under the characteristic that makes Glasgow the city it is today? Could this staining be an 'Economic' factor?

Does the tone of the patinated stone have a Social or even Political implication; does it intensify as we travel into areas of deprivation throughout the city? Do the markings dictate Territories, or correlate to the undulating formations in the Land itself?

The conclusion of these findings was to move away from a desire to segregate the complexities of the city into categories, but to exhibit the overlapping qualities of each individual investigation. Through this an interactive map of nodes and connections was created. Each student's investigation generated a node to be contextually located on a map of Greater Glasgow. Connections between this investigation and others alike it would be interconnected when a specific theme was highlighted.

The works displayed have been later categorised into some of the 5 main topics, proven to be most poignant in the works carried out. From looking back to the post-industrial history of Glasgow, to the everyday moments within city living the themes of Territories and Land, Demolition or Regeneration?, Loss of Industry, Weathered Environments and Place making, were selected.



# Territories and Land

## Where does Glasgow End? - Tess Hillan

Since the Industrial Revolution, Glasgow's size has boomed. Until the mid-19th century, the city was confined to its medieval boundary – protecting the common land which surrounded it. However, with the growth of industry came the need to expand – but where? Glasgow's boundary reflects the city's reliance on extraction from the natural environment and the industrial processes this fuelled. The canals and railways were constructed to transport coal, stone, iron and clay from outside the city's borders to the factories and shipyards within or on the edge of it, while the inner city grew from the wealth this generated.

This growth pattern of 'un-building' the natural environment outside the city to facilitate the 'up-building' of the urban core is one which Neil Brenner describes in his essay 'The Hinterland Urbanised', questioning our focus on the city centre as the only manifestation of urbanisation and capitalist growth. Rather than viewing the urban centre and the industrial edges in isolation from each other, I am interested in how their relationship has shaped the city and its connection to its surroundings. With the trend towards globalisation and deindustrialisation in the UK, these relationships have become less geographically immediate but no less relevant; this pattern of depletion and exploitation is continuing to fuel the growth of the city, even if the global scale means it isn't directly visible to us.

## Living Fossils - Tarn Zaidi

Glasgow's industrial cores remained at the north, east and south extremities, dissipating towards the edges of the more affluent region of the west, following along the River Clyde and using it as a source of transportation and power. Emphasis is given to these forgotten industrial centers by leaving the city centre we recognize today, blank.

Many of these former thriving districts have now been left as relics of the past: vast expanses of derelict land, once enjoyed a sense of purpose, now lie vacant with little remaining of their historic identity. Buildings slowly decayed around them and were finally demolished. The livelihoods of many, originally displaced, people were gone and never replaced, leaving inherited generational traumas that are explicit in the levels of deprivation today, which, to no one's surprise, are most prevalent in these post-industrial centers. It is easy to forget that these unique districts formed their own communities and their own individuality that had deep-rooted ties to its labour.

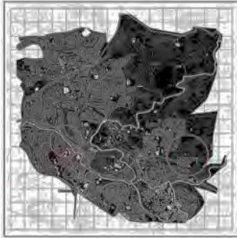
Glasgow has embedded in its fibers a culture of labour, knowledge and creativity, spreading beyond the boundaries of the city. A rich and varied collection of industries took place, with each district honing its own character and area of expertise – from textiles, distilleries and of course, shipbuilding. Beneath the city lay rich seams of coal and iron ore, which certainly did not go unnoticed, becoming the catalyst of the Industrial Revolution

## WHERE DOES GLASGOW END?

Historic growth and industry shape Glasgow's boundaries today, even as what we may consider 'the city' outgrows them.



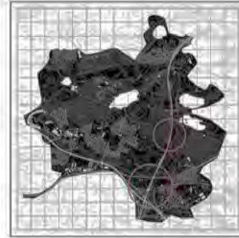
1. Natural landforms like the river still shape part of Glasgow's boundary. At these old docks, the motorway, railway and remnants of industry mark the edge of the city.



2. What remains of Glasgow's canal system, a key infrastructure in industrialisation, still mark the city's edge. Wealthy developments in Renfrewshire and Dumbartonshire often sit astride the border - creating commuter towns for Glasgow with limited economic benefits for the city.



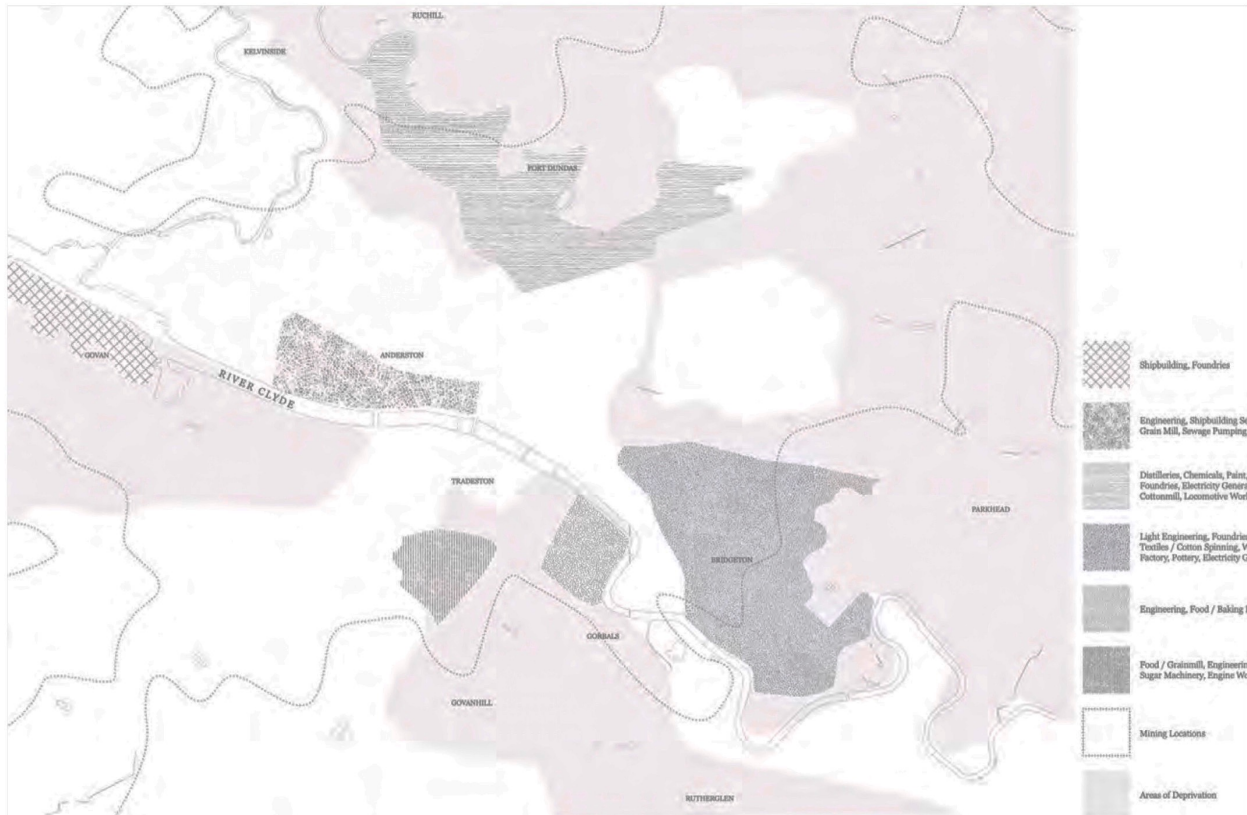
3. One of the most stable parts of the city's border, this has historically been a very industrial area. While still industrial, the natural environment is beginning to be reclaimed.



4. The most recent update to Glasgow's boundary came with the construction of the *peripheral schemes* for residents displaced during slum clearances. This has created lucrative land for developers - while furthering the destruction of environmentally crucial wetlands to the east of the city.

Tess Hillan, Stage 5

Tarn Zaidi, Stage 5

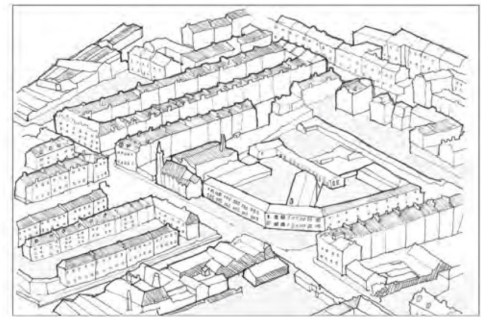


# Demolition or Regeneration?

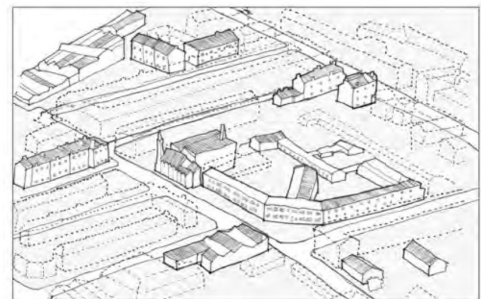
## Planned Shrinkage - Jamie Cave

After the Second World War, Glasgow was experiencing mass overcrowding. From the 1940s, the government encouraged much of Glasgow's population to move to newly formed satellite towns such as East Kilbride and Cumbernauld. These attracted predominantly middle-income families and the city's skilled labour force. At the same time, vast numbers of those living in crowded slum areas were relocated to new housing estates on the city's peripheries, including Drumchapel, Easterhouse, Castlemilk and Pollock.

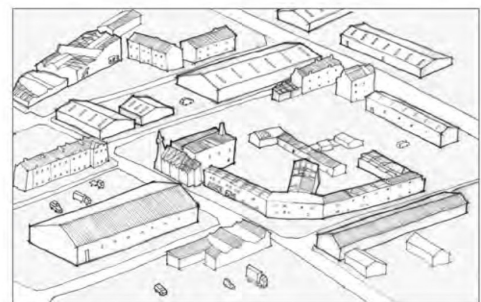
As key industries in the city such as shipbuilding began to decline, much of the unique skilled labour force in industrial neighbourhoods such as Govan went with it. This, coupled with the relocation of the slum population, caused dramatic and sudden population shrinkage. Governmental action soon contributed to a population suffering from increasing unemployment and few education opportunities. Many of the remaining public buildings in Govan such as schools and local businesses soon fell into decay due to a lack of population to support them. Huge trade warehouses have since been built on many of the sites where the old tenements once stood, doing little to solve issues of unemployment and nothing to help regain community cohesion. Increasingly local communities have gained voice in Govan, largely in opposition to authoritarian impositions that have disrupted the community over the last century.



Govan Historic - Dense neighbourhood tenements and variety of community amenities in close proximity helped to facilitate community cohesion



Resident relocation - the government's relocation of the working classes, skilled laborers and families resulted in large scale demolition of the historic tenements



Govan today - many public buildings fallen into decay due to lack of population to serve them. Huge trade warehouses built on the sites where tenements once stood.



## Missing Glasgow - ShihLin Tseng

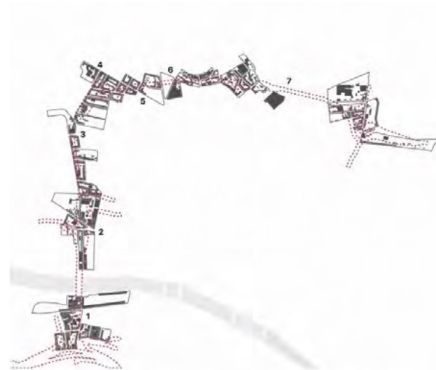
The investigation is focusing on the small part of the area in Glasgow, which had significant influence due to the intervene of urban motorway.

The M8 was constructed in the late 1960s, which is a vital arterial link for thousands of motorists traveling in everyday life.

As part of the post-industrial regeneration, the demolition for the immense structure of the motorway had strong impact on lots of regions, like Cowcaddens, Charing Cross, Anderston ...etc. Hundreds of widely-admired buildings were pulled down, a great number of streets and ancient road layouts were vanished in the process.

The diagrams show the layouts of historical buildings, streets and blocks which were disappeared beneath the new M8 motorway, and obliterated from the map.

The research only studied a part of destruction of old Glasgow in the city centre. However, from ethical and cultural points of view, it was not merely taking down buildings. Despite the fact that whether M8 is for the greater good or not, there are some things that are lost to us now.





# Demolition or Regeneration?

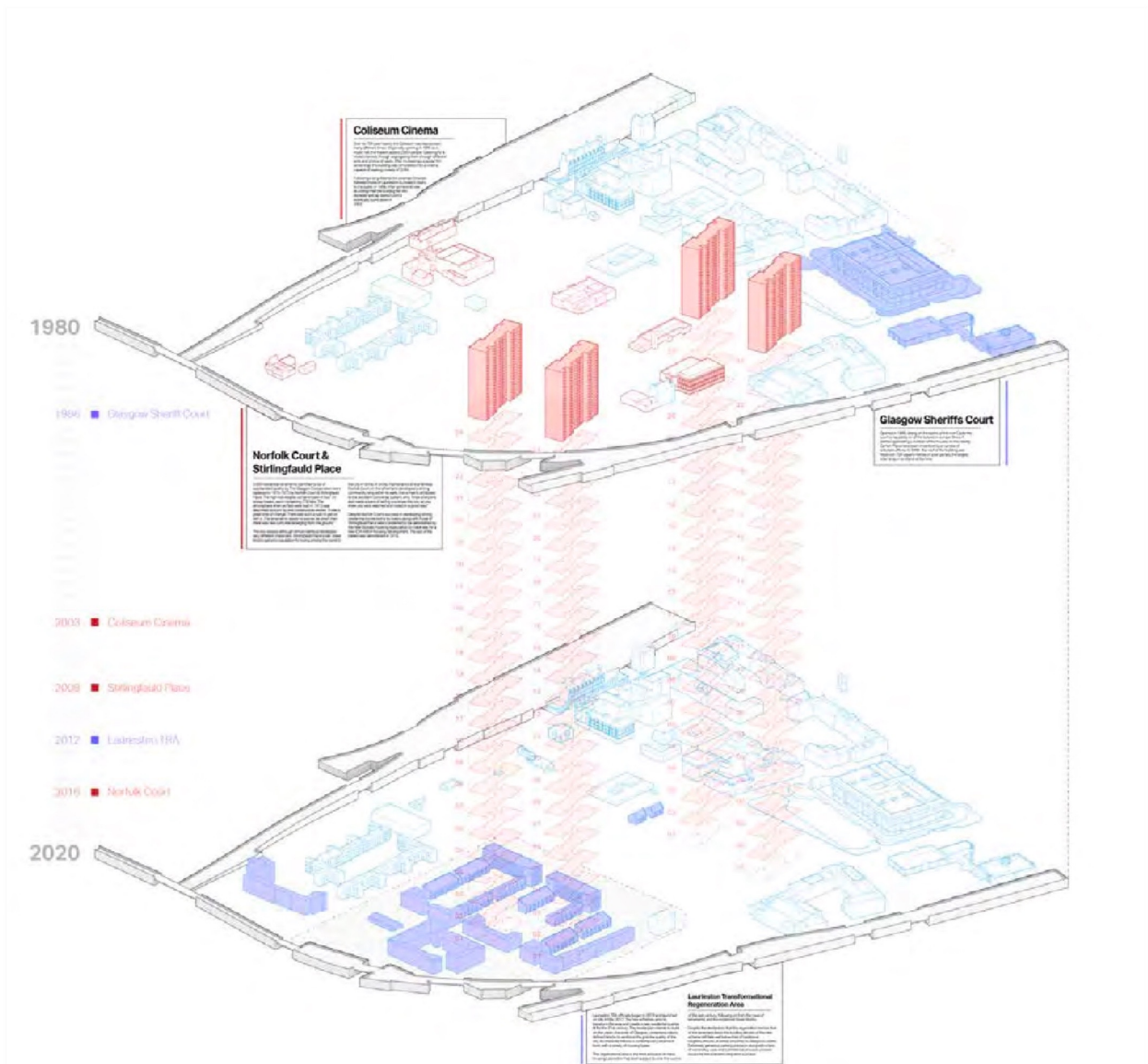
Remnants, Community, Place - William Ramsay

Investigation

22

Laurieston's fabric has changed dramatically over the last century. Minutes from the Glasgow's economic centre yet segregated from the surrounding city by the Clyde to the north and railway arches to the south, this section of the Gorbals has suffered greatly through periods of industrial decline and slum clearance. What was once a complex & bustling urban scene catering to a vast mix of uses has since been swept away. As of 1952 the neighbourhood possessed 6 churches, 2 synagogues, 5 cinemas, 4 schools, a theatre, a nursery, a library, Public baths & a wash house, and a very generous 45 public houses. In its stead replacements and interventions, heavy with the flawed urban philosophies of their times have come and gone.

With each sweeping and dramatic change of the built environment communities and the bonds they had built have been severed.. The fortunes of the twin estates Norfolk Court and Stirlingfauld place tested the belief that better quality building and construction inevitably leads to vitality and a better quality of life. The newly constructed Laurieston transformational regeneration area hopes to rectify the flaws of past housing solutions but only time will tell if these latest solutions for city dwelling succeed in forming long term bonds, rooting community and place.



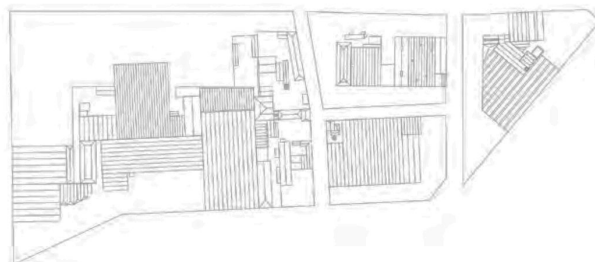
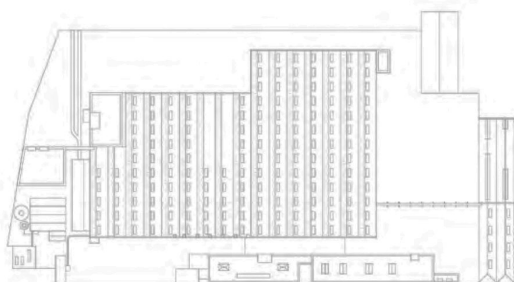
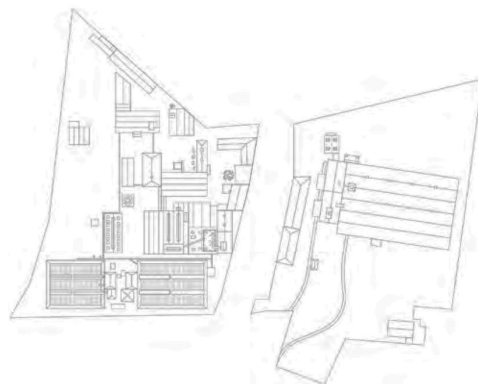
# Loss of Industry

## Industry in the City - Jonathan Hill

For centuries, industry has defined the way that the city relates to its landscape, and this relationship in turn has bred the social conditions that define the way that we live in the city. The industrial revolution sought progress at any cost: thousands of miles of railway tracks were laid with no thought given to the land that they scarred and divided, and clusters of factories were built with no thought given to the harmful pollutants released into the air and the river.

Although heavy industry has now left the city, and the largest industrial complexes have been demolished, its legacy can still be read through the patchwork of districts, land parcels and boundaries that make up the fabric of the city that we know today. Old foundations and contaminated land are covered over with concrete, residential areas and retail parks are built on plots demarcated by old railway tracks, and the city is decorated with pockets of post-industrial wasteland.

These images begin to catalogue the lost industrial sites that gave shape to the city through its period of vast expansion. We can no longer see them, but we feel their presence, walk their perimeters, and cross their boundaries. By studying historic maps and photographs, roof plans have been drawn to explore the sprawling scale and expansive compositions of their sites, free from context.

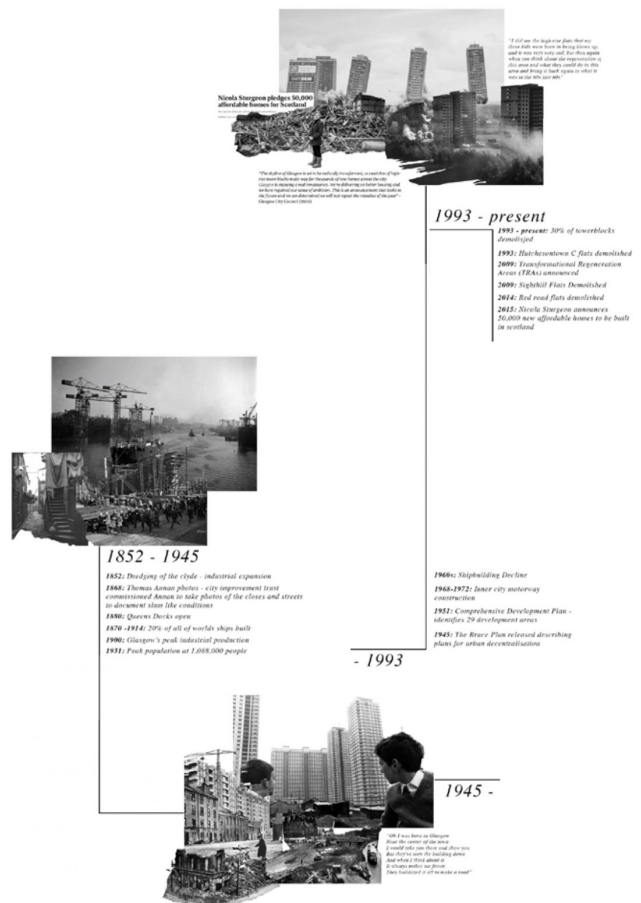


## Phases of Regeneration - Celine Black

Glasgow has experienced many changes over its recent urban history, some of which have left visual scars and others which have disappeared completely with nothing left but their memories.

The three phases exhibited begin with the expansion of Glasgow with shipbuilding peaking and the boom in population, housing conditions worsening and many living in slum like conditions. The second phase begins post-war attempting to control the population boom and poor living conditions with the displacement of communities to peripheral new towns and modernist tower blocks, with the new m8 motorway infrastructure acting as a connecting link. This also represents the start of the decline in Glasgow's industrial success, with decline in shipbuilding and other prominent industries. The third phase presents the demolition of the tower blocks, now seen as sink estates, and the new proposals for improving Glasgow's housing and urban strategies.

Phase four takes us to the current day where we are faced with a new opportunity, to not repeat the previous generations of knocking down and starting over again. Instead, we could look at these as opportunities to learn from and act on.





# Weathered Environments

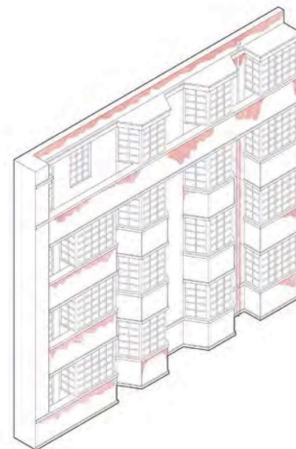
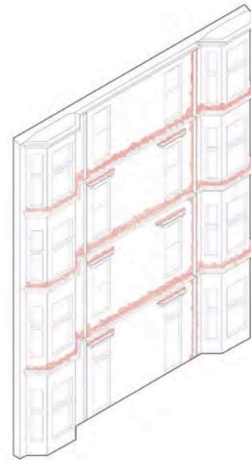
## A City Touched by Rain - Fredrik Frendin

The effect rain has on the urban fabric of Glasgow is unmistakable. I decided on this topic because I was interested in finding out, through observation and drawing, if intentional and unintentional reactions to rain can be read on the facades of some of the city's most common typologies.

I have documented weathering and staining produced by rain and water on three types of housing. A classic 19th century sandstone tenement building in Hyndland, the 1930's Kelvin Court housing estate in Anniesland and a block of post war pre-fab housing in Laurieston. These three examples symbolise different building materials, epochs and construction technologies.

Through this simple exercise I have come to realise just how severely rain affects the built environment in a city like Glasgow. There really is no escape from it. Any junction, protruding detail or shift in material will over time show the effects of this type of climate, whether it be staining, erosion or moss build up.

Taking into account the effect rain will have in the long term seems to be essential in order to design a building which will age gracefully in a city like Glasgow.



## The Weathered City - Ingrid Wennemo

This study deducted in the area of Charring Cross and Anderson, explores how the various elements of the environment impact the built fabric and how over time the city is exposed to forces of various weather and pollution by traffic or industry.

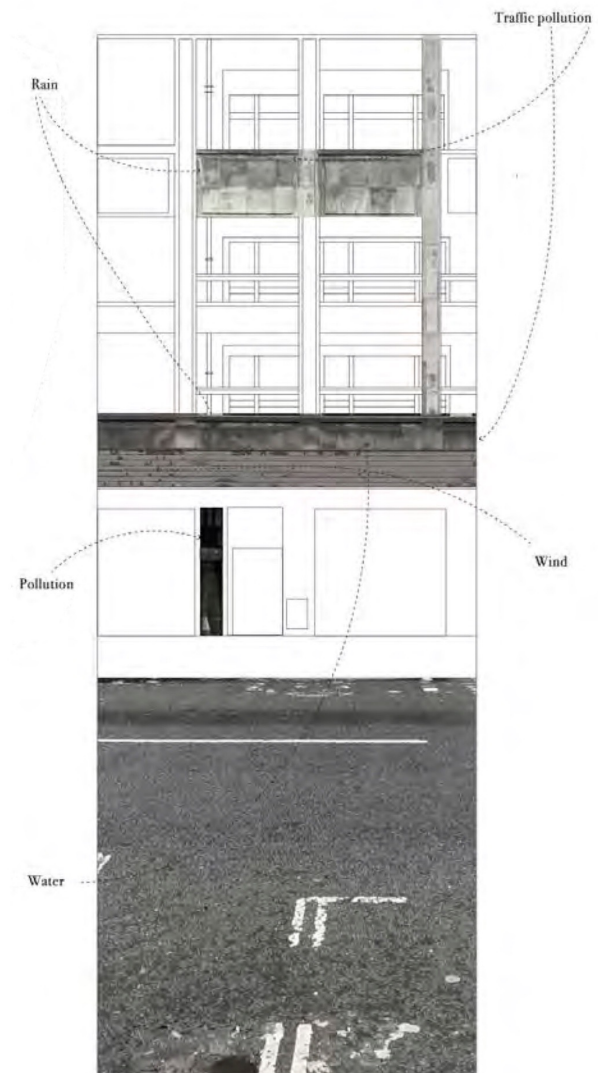
The exploration looks into how the weather and climate of Glasgow can be seen in its elevations by photographic documentation.

As well as the rest of the city the area experiences heavy rainfall throughout the year which is present in the elevations of the area. It can be seen as stains and marks on the material fabric as well as with an overgrowth of moss particularly where the building meets the ground.

With close proximity to the M8 the elevations show the impact of pollution from traffic as well as smoke and soot from Glasgow's industrial past. This is particularly clear in the black sandstone where the elevation sits close to heavy traffic.

The area is also largely exposed to strong winds for its proximity with and therefore vertical rainfall. This is present on the deteriorating sandstone and flaky paint.

The study conducted aims to show how the built fabric changes over time, influenced by its place in the city and impacted by the climate of its location.



# Place Making

## Where do we Linger? - John Cummins

My investigation aims to look at the movement of people in Glasgow. I have completed a series of drawings to highlight some of my observations on the places in which people linger and gather and city.

We move through the city in all directions, an intense web of paths and destinations but what characterizes the places that we stop moving and start interacting?

I looked at contrasts between places that have been designed for this but are ineffective in that purpose, and places that are effective but have not necessarily been designed with this in mind.

The vastness of George Square is littered with benches and patches of green but the front Steps of the Gallery of Modern Art around the corner continuously prove to be a more popular spot to stop.

Similarly, poorly executed attempts to reinvigorate the Clyde by placing benches looking in no particular direction, which are not maintained or related to any other activity, have led to places that next to no one uses. I have contrasted this with a very popular lingering spot on Otago Street in the West End.

These comparisons bring up questions of how we design public space in terms of scale, enclosure, connection to public internal space and variety.

## Inside the Threshold - Alex Mackay

Glasgow is a city divided by boundaries, exemplified by the superposition of the M8 motorway over its built environment. This gargantuan infrastructure project has increased vehicular traffic throughout Glasgow and acts as a key transport link to the capital and beyond. However, its construction cost the city its urban porosity, clearing long established neighborhoods in its wake. The motorway sits as a monumental concrete border, splitting Glasgow's West End from its center. Traversing this threshold is difficult, but certain spaces hidden beneath the massive structure allow a monolithic experience for the rare pedestrian.

This study asks, 'what are the spatial conditions found along such imposing infrastructure?'. Glaswegians regularly experience the spaces adjacent to the threshold, but what happens inside it?

Over a series of virtual reality vignettes, this experiential investigation looks at the spatial qualities of areas found within the motorway's liminal spaces.





George Square



G.O.M.A

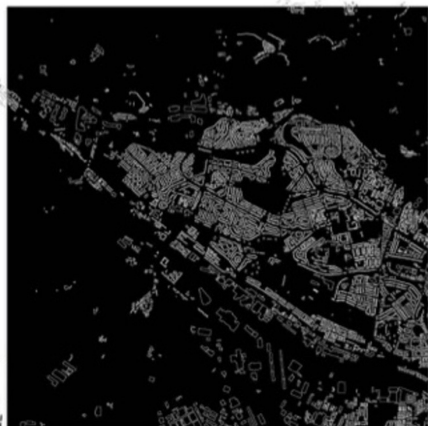


Clydeside

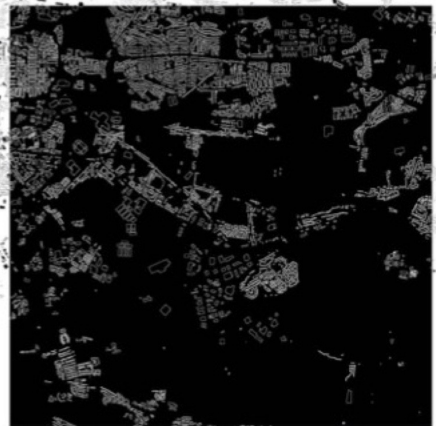


Otago St.

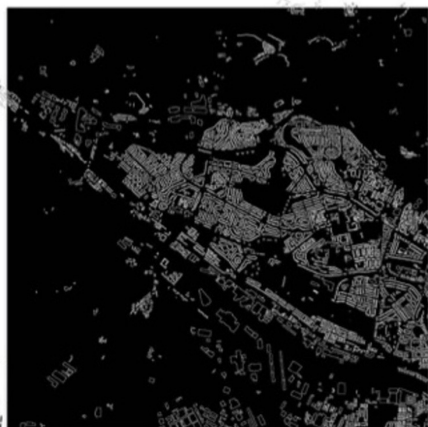




# IMAGINATION A CITY RE-SEEN



What might Glasgow look like in the future? Could the city lead the way in terms environmental strategies and ecological awareness? All of the projects presented in this section were part of a short design competition at Glasgow School of Art. Stage four and Stage five students were given complete creative freedom to imagine how Glasgow's landscapes could be totally transformed.





# Introduction

## Imagination

The landscape that has defined the city of Glasgow and which has been reformed by the city allowed a series of provocations around the potential of the river and green spaces of the city during a week-long charrette. The project was designed to provide an insightful and informed exercise for the postgraduate school to get to grips with working with Glasgow. It offered a primer for expanding conversations about the city and its relationship to landscape. The current pandemic has highlighted that space in the city is at a premium and thrown into sharp focus the significant spaces of land and water that might be used to analyse and re-imagine the city.

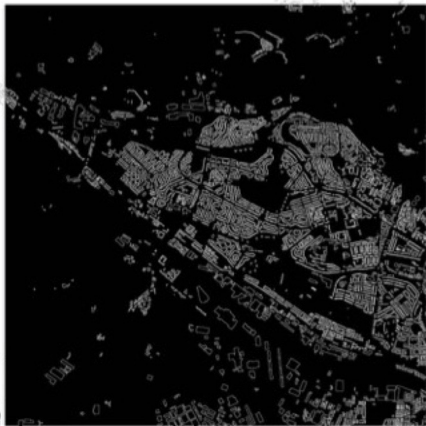
The landscape is never the perfectly natural world that we imagine it to be. It is continually reformed by mankind and by reworking of the city. How can the city be reshaped in terms of its external spaces? Glasgow lives in a state of continual transformation, and whether by processes of economic, social, political or environmental change, the city adapts in a heroic way. Glasgow became the Second City of Empire, and it was the river Clyde that drove the connection to the wider world, which allowed

Glasgow to flourish. This direct relationship between industry and city fabric is now lost. One of the questions that we ask is, what is the Clyde to Glasgow? What is the image of Glasgow that it presents to the wider world?

Using the water space and the green space as the locations, the postgraduate school speculated on new connections between land and water, the effects of climate change on water levels and how these could be controlled to inform public space. How can the emerging threat of water level rise be integrated into a city for the benefit and enjoyment of people? The goal was the transformation of landfill and existing infrastructure to green the city and provide an environment to benefit activity, environment and community.

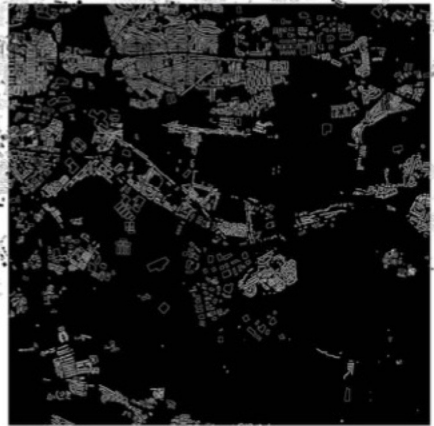
The speculations allowed a collaboration between students and a freedom of thought and ideas around the future of the city of Glasgow, framed through current considerations of Covid 19, climate emergency and social inequality. The students engaged with ambitious thought ahead of their thesis investigations and this often became the seed that then grew through their ethical interventions.





In the wake of the climate crisis being at the fore front of many minds across the country, it is only natural that the built environment looks to change too. The idea of the city and its relationship with nature is at a point of evolution and development. Having a more intertwined relationship may by one way this is done.

# INFRASTRUCTURE GREEN

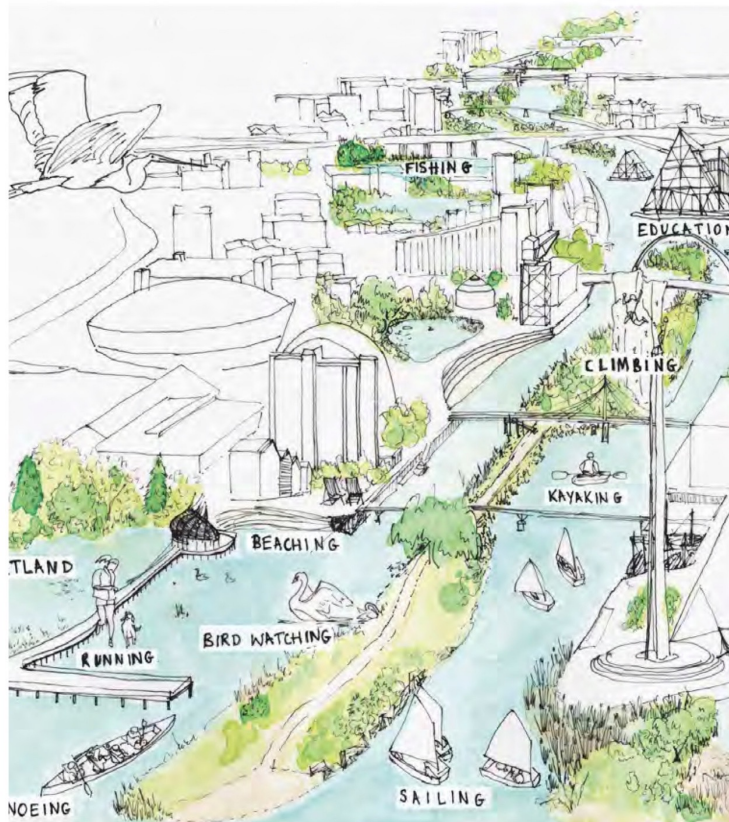


# Clyde Excavation Islands

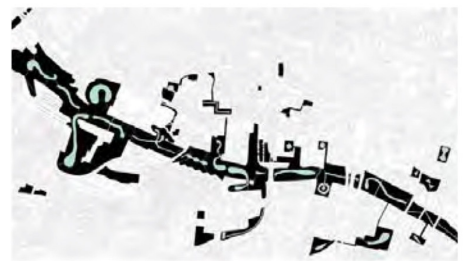
## Group 6

By digging up all dead and vacant sites adjacent to the river's edge and beyond, we want to expand the edge of the water in order to make it notably more visible to the inhabitants of Glasgow. The soil we dig up will be placed in the middle of the riverbed, creating a series of interconnected islands which divide the river into two parts; one for boat traffic and the other for leisure and

sports activities. This new and expanded rivers edge will be transformed into a series of new spaces with the intention of making it greener and more active. Wetlands, swimming pools, climbing walls, kayaking facilities and education centres are just a few of the ideas we are incorporating in our vision of a greener, more social and active river front in the city of Glasgow.



Group 6, New Clyde Islands



Group 6, Excavation & recreation sites



# Greener Roadways

Group 5

Mutsa Chinembiri, Stage 5  
Jonathan Hill, Stage 5  
William White-Howe, Stage 4  
Elias Wahlstrom, Stage 4  
Angeliki Sachliki, Stage 4



Group 5, Green Network



Group 6, Mixed Roadway



Group 5, Green Motorway



# Welcome to Glasgow Jungle

## Group 3

Matthew Joyce, Stage 5  
Sophie Curran, Stage 5  
Midas Betterton, Stage 5  
Alexandra Baidac, Stage 4  
Alyesha Choudhury, Stage 4  
Lewis Duncanson, Stage 4

What would happen if the whole city of Glasgow was taken back over by nature. Through this proposal, we look at key areas of the city re-imagined completely re-wilded with nature taking back over the human landscape. Additionally looking at ways in which to make the city more sustainable

in tandem to the new re-wilding with the likes of urban farming, green walkways with natural routes and incorporating parks into the routes in which one traverses the city. All these brought together would theoretically create a city more within the ideals of the United Nations Sustainable Development Goals.



Group 3, Wild George Square

# Glasgow Earthworm

Group 25

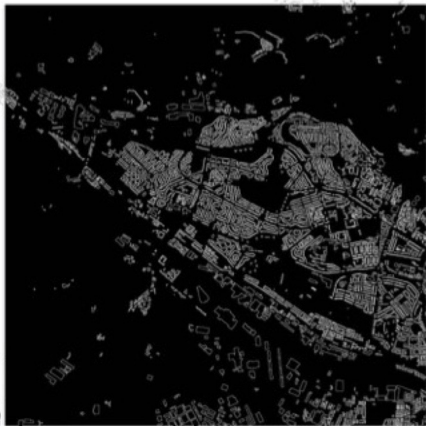
Celine Black, Stage 5  
Rihards Saknitis, Stage 5  
Siripat Rojnirun, Stage 5  
Gracjan Labowicz, Stage 4  
Chloe Mackinnon, Stage 4  
Lindsey Menzies, Stage 4

An additive intervention to the city weaving itself through and connecting existing pieces of infrastructure and the cityscape. With an aim to create a network of green spaces and for safe, comfortable travel by foot or bicycle. Utilising the motorway network re-imagining the car-centred infrastructure as a shelter for sustainable travel, with animated nodes at major intersections creating

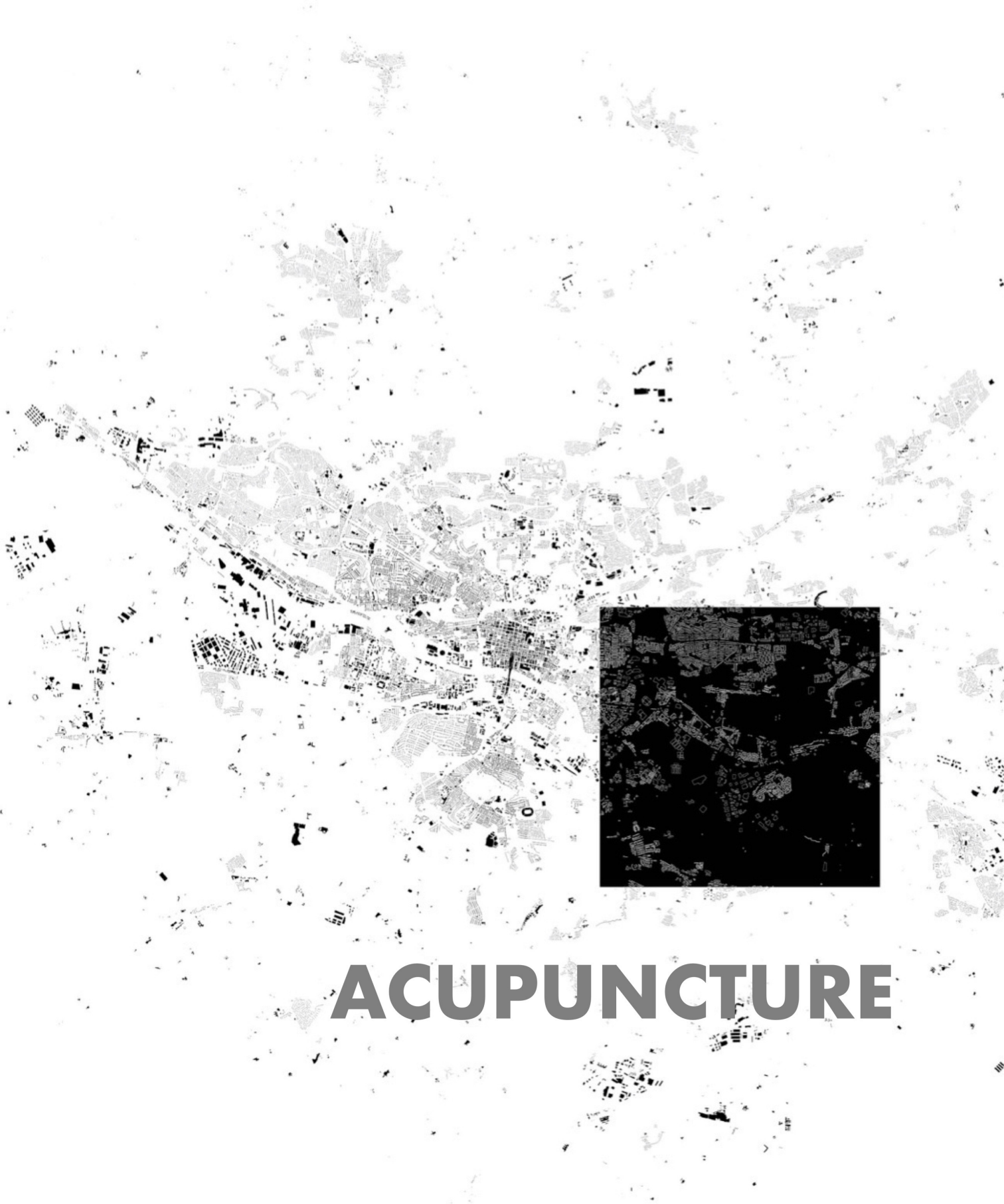
better connections through the city and new green spaces closer to the city centre. Worm-like offshoots from the motorway loop create further sheltered, green infrastructure for cycling and pedestrians, and connect existing parks and communities. These structures and the parks they connect to are used for urban farming, providing local access to quality food and healthy outdoor space.



Key focal points of development may be a way to develop the local communities around the city in a small way. Looking at how these small pin pricks of adaptation and re-imagining could push the city to a more sustainable, greener future.







# ACUPUNCTURE



# Urban Bothies

Group 15

While Glasgow has a lot of green space, it can be difficult to find covered public space - despite the weather often requiring us to take shelter. Inspired by Scotland's bothies, we are proposing a tool-kit for creating urban 'bothies' across the city. However, unlike the traditional bothy - which is a place of respite in the wilderness - we are proposing creating wild green spaces within the structured city. These spaces can be created in

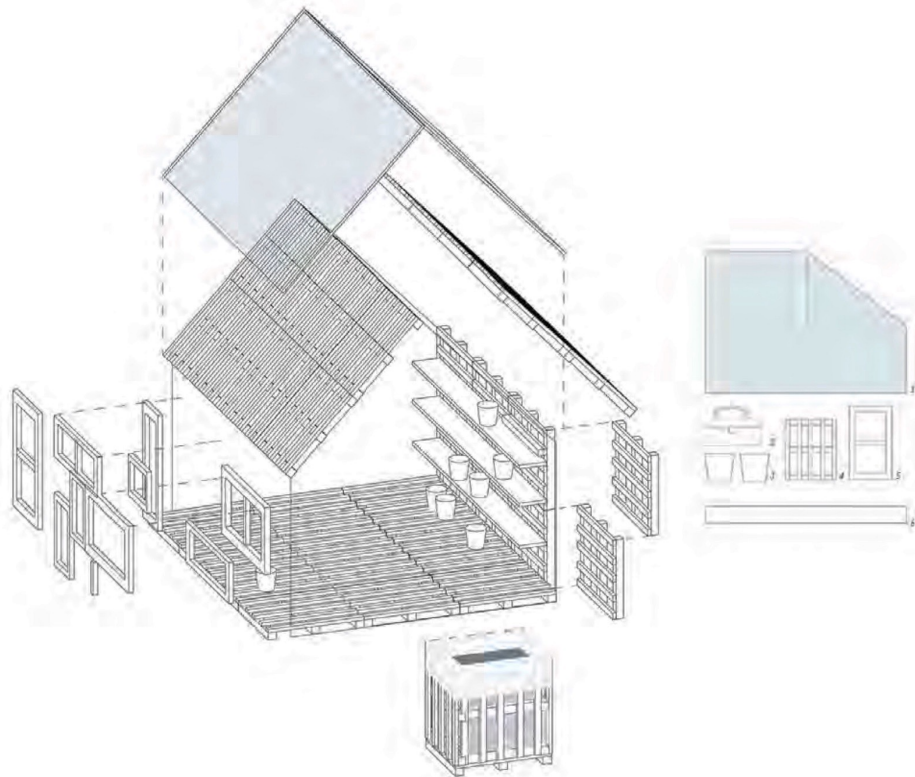
some of the hundreds of vacant and derelict structures across Glasgow - buildings which otherwise would be left to rot before being torn down for redevelopment. We hope that a project utilising neglected structures could highlight their potential and reduce their strain on neighbourhoods. Our proposals are light-touch, with the ability to be erected and dismantled rapidly.

Tess Hillan, Stage 5  
Aleksandra Czekaj, Stage 5  
Natalia Kowalska, Stage 5  
Philip Elverson, Stage 4  
Tze June Goh, Stage 4  
Rhiannon James, Stage 4

42



Group 15, Traditional Bothy...inverted and expanded across the city



#### KIT OF PARTS

As each site is unique, we are proposing a toolkit to allow local residents to define these spaces appropriately. This kit-of-parts is adaptable and created from reclaimed or low-cost materials to increase the accessibility and flexibility of the project; a standard and accessible kit of parts (including tarpaulin (1), basic tools (2), plant pots (3), pallets (4), reclaimed windows (5) and timber (6)) can be configured to create interventions to fit the different spaces

While some sites might require additional support structure, others can be adapted within the walls for a short term, light touch approach.







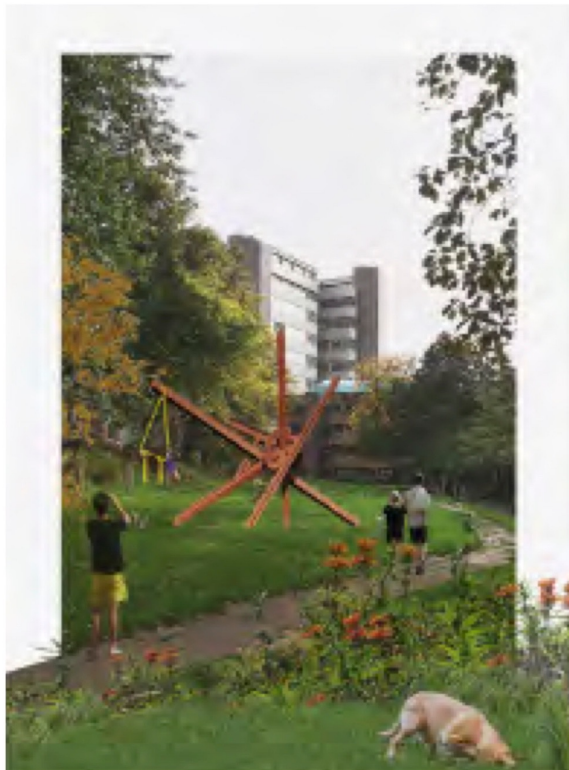
Group 15, Guerrilla gardening in Govan Docks



# Plan Bee

## Group 31

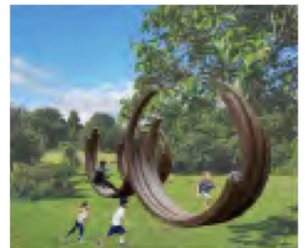
We are proposing a festival of small green spaces in a trial across the city. The celebration could bring out the best of up and coming Scottish art, music and culture and include live events such as yoga, buskers and performers showing appreciation for the small green spaces and the communities around them who stayed home and stayed safe. After the trial, sculptural pieces could then be left as mementos or be made to decompose as vessels for bee friendly wild flowers.



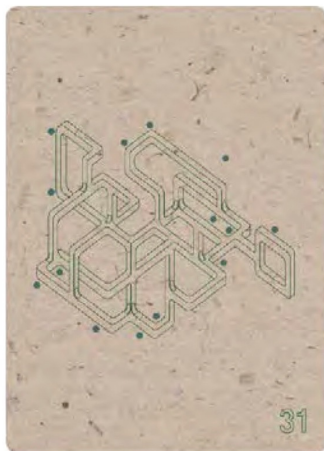
Group 31, Plan Bee Festival Art Works

Tamsin Le Roux, Stage 5  
Ds Paderog, Stage 5  
Luiza Queiroz Silva, Stage 4  
Imraan Smith, Stage 4  
William Macdonald, Stage 4  
Ioulia Voulgari, Stage 4

Leaving their mark in the seasonal meadows that could continue to grow for years to come. Plan Bee would look to celebrate our city and communities, provide a platform for a lost generation of young talent. It will then leave a legacy of happily active local green spaces highlighted by sculptures and encouraging to wildlife. In particular to the bees who can now have chance at change, now that plan A has failed.



Group 31, Decomposed



# Merchant City Re-Claimed

## Group 11

The historic buildings of Merchant City are, like any other buildings, subject to change and transformation, but through their names and stone-faced façades, they remain markers of the former wealth and glory of the British Empire that came to be due to the enslavement and exploitation of countless peoples. However, we can take the oppressors' stopwatch

from them, and manipulate time ourselves, proposing a Merchant City of the past, future, or alternative present, where nature has engulfed and surrounded the sites of economic and colonial power. The sites of the past invaders, that abused spaces both geographical and human, have turned

Mate Geheberger, Stage 5

Joanne Hall, Stage 5

Eryn Mcquillan, Stage 4

Daumantas Patamsis, Stage 4

Semirat Saidi, Stage 4

Carl Jonsson, Stage 4



Group 11, Street and monuments of slavery



Group 11, Goma (Cunninghame mansion)



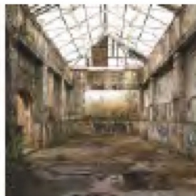
# Ecological Revolution

## Group 29

Sarah Owens, Stage 5  
Norbu Verhagen, Stage 5  
Joe Sampey, Stage 4  
Laura Stevenson, Stage 4  
Karolina Pluta, Stage 4

Exploring the life cycles of growth and decay in the transformation of Glasgow. Showing a more balanced relationship between human activity and nature. Through the transformation of derelict sites in Glasgow, we imagine a

period in a cycle which leads to further change. This proposal brings awareness and spectacle to all unused places in Glasgow and a closer relationship between people and nature.



Group 29, Nature reclaiming the city



Group 29, Former Glasgow District Court



Group 29, Finnieston Crane



# River Moments

## Group 30

Margaux Philips, Stage 5  
Jorge Welasco Velas , Stage 5  
Lotta Pulkkinen, Stage 4  
Callum Smith, Stage 4  
Nikitas Zorzos, Stage 4  
Floris Van Manen, Stage 4

Through the Covid-19 pandemic, there has been an uptake in wild swimming and water activities. By introducing community interventions along the river Clyde, the aim is to attract residents to explore the water's edge and activate the interaction between people and place along the forgotten edges of the

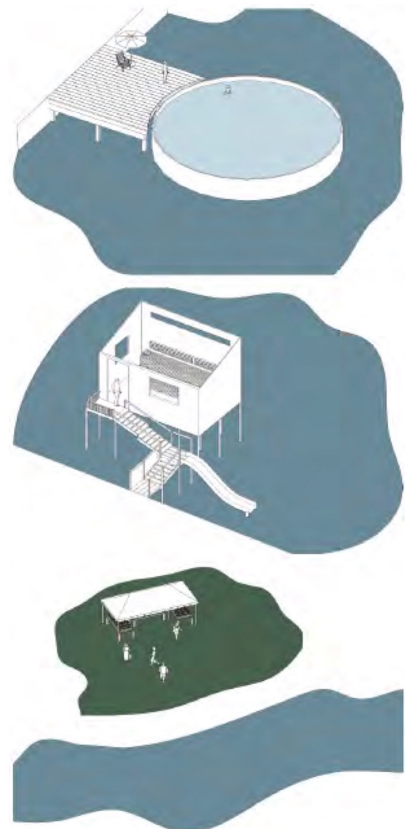
river. A range of moments introduced to the water's edge, such as swimming platforms, water sports and associated programme, would support the residential communities close to the river and tie into the civic and cultural activities in the city centre.

Imagination

50



Group 30, Former Glasgow District Court



Group 30, Riverside Develop-

# Re-Claimed Water Landscape

Group 20

Edris Goubin L'Az, Stage 5  
Georgios Kazantzis, Stage 5  
Gabriele Padriezaite, Stage 5  
Perla Llosa Hernandez, Stage 4  
Moa Maurex, Stage 4  
Mani Motta, Stage 4

With the current climate crisis, the landscape as we know it is about to be drastically altered. But what does it mean to live within that urban landscape? We came up with some key principles to tackle both the issue of future flooding of Glasgow, and how it could be utilised as a source of enjoyment.

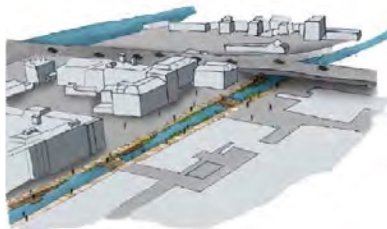
The creation of urban wetlands would increase ground porosity, and the development of canals joining the existing rivers aims at a better water redistribution. Indeed, it is said that you cannot be more than 10 minutes away from a green space in Glasgow : let's make it the same for blue spaces!



Group 20, A future flooded Glasgow



Group 20, Urban wetlands



Group 20, Bio-filters



Group 20, Urban fishing

# The Pods

## Group 1

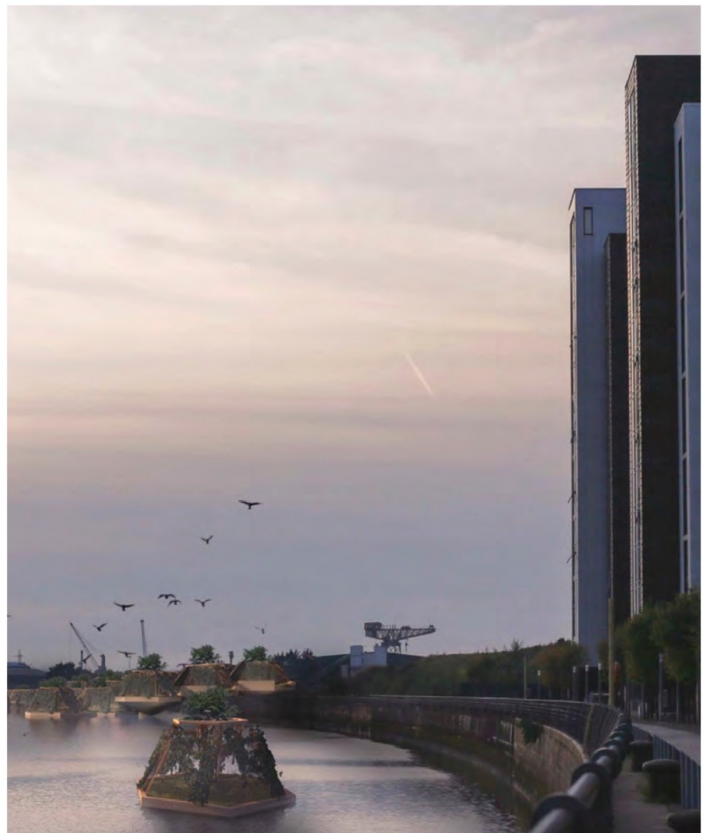
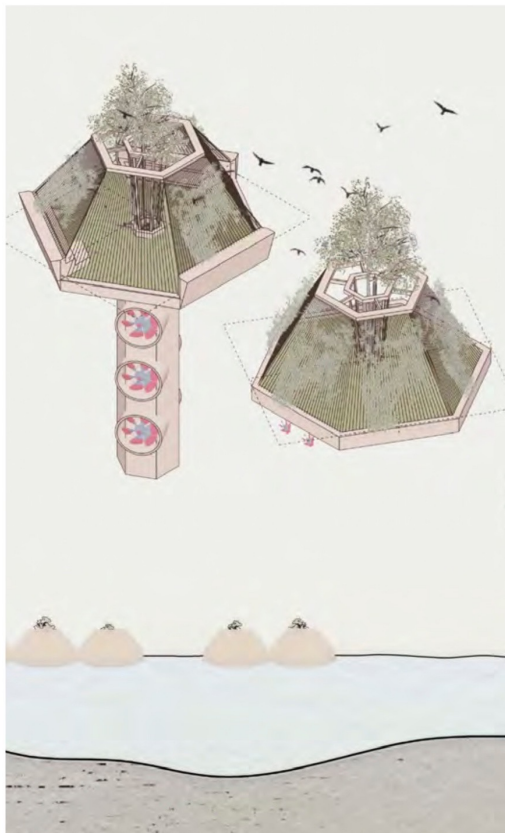
Alesia Berahavaya, Stage 5  
JPui Wang , Stage 5  
Lily Sinclair, Stage 4  
Kirve Shubham, Stage 4  
Alexandros Tzamperi, Stage 4

Ex-harbour cultural riverside development was run without a general plan for the area, therefore failing to provide an accessible and enjoyable urban public space. The land 'in between' the enormous architectural - scale sculptures that lie on the quays is a sort of huge empty space, partially filled with the overwhelming presence of car parks and roads. The project

emphasised opportunities for connections between the waterfront area and local parks. It also extends the Kelvin Walkway, linking it to the West Highland Way and therefore providing a network of walkways from Loch Lomond down to Pollok Park. Offering a programme where the visitors and do multiple activities, from festival event to community garden farming.

Imagination

52



Group 1, Riverside Pods



# Floating Islands

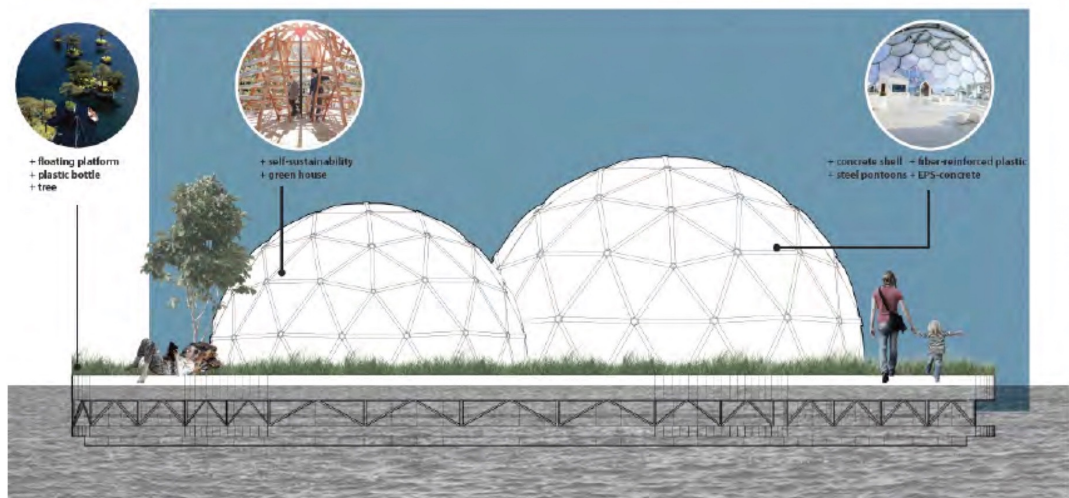
Group 24

Annie Higham, Stage 5  
Kamila Mamatow, Stage 5  
Isla Robinson, Stage 4  
Jenni Smith, Stage 4  
Yuk Ying Tsoi, Stage 4  
Emily Webb, Stage 4

As water levels rise and the weather gets more extreme the built environment is facing a crisis of adaptation. There have to be solutions made for the future that will include people displaced from their homes, exposed to damaging waters, destruction of property and power outages. This is all a result of flooding that is only going to get worse. Glasgow needs infrastructure and solutions to tackle the threat,

fast. One such solution could be floating islands that can act as a network of structures, able to facilitate the needs of those displaced by these weather changes, giving a new way of living on the river. By creating a new modular living experience the residents of Glasgow adapt to any future changes in water levels within the city gradually rather than suddenly.

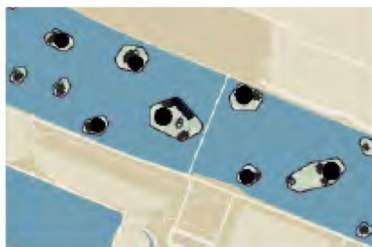
Imagination



Group 1, Floating island build up



social community

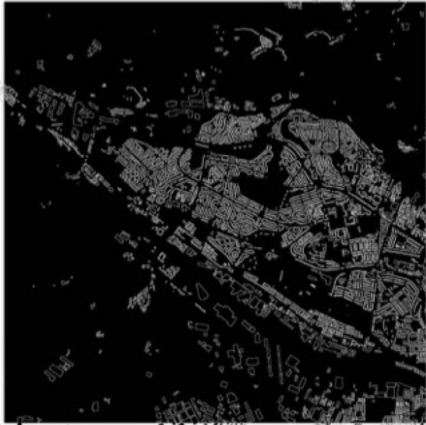


disperse



when flooding

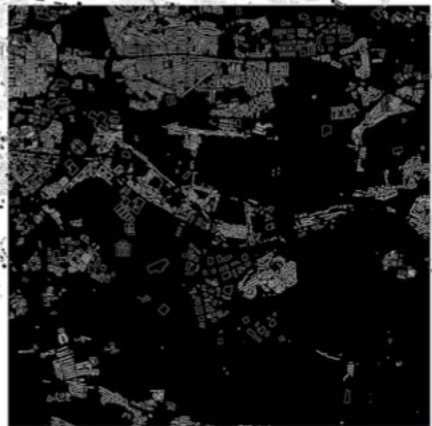




# **STRANDED ASSETS**

Glasgow is a city with a strong industrial past however, the rapid decline in industry and evolution of the city has resulted in a lot of older building stock fading into the back of the cities collective mind. These building are no longer a priority. Perhaps it is a natural process, and it is evidenced across the UK.

Despite this, adaptation and re-use is hugely important in the building industry's journey to becoming more sustainable. These projects study these forgotten buildings, identify their potential and propose ideas to give them a new lease of life.





# Clyde Crane Market Reconnection

Group 28

Tarn-Afeni Zaidi, Stage 5  
Xanthe Wilkins, Stage 5  
Sandy Vile, Stage 5  
Gaelen Britton, Stage 4  
Paula Gómez, Stage 4  
Emily Dan, Stage 4

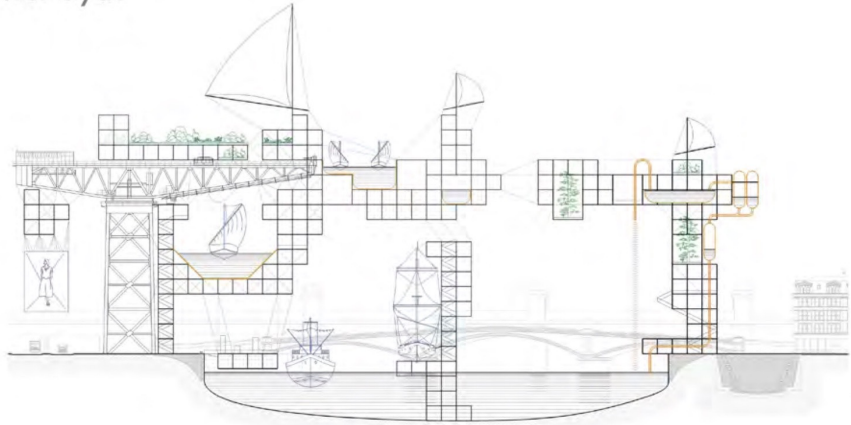
The neglected and forgotten spaces beside the Clyde are re-imagined as a new industrial framework, engaging with the river, the industrial past and attempts to revitalise the once flourishing and active heart of Glasgow. Our project aims to revitalise the Clyde side through a series of industrially styled interventions. We took precedence from the Finneston Crane and wondered what could happen

if the crane was brought back to life, to become something more than a landmark. We came up with a system of cranes the could slide along the river's edges, and have a very flexible function that would be determined by the people of the city. The Market section connects both the North and South communities through accommodating dining space, flexible performance space, and market place.



Group 28, Reconnection

river clyde



Group 28, Water and Play

connection





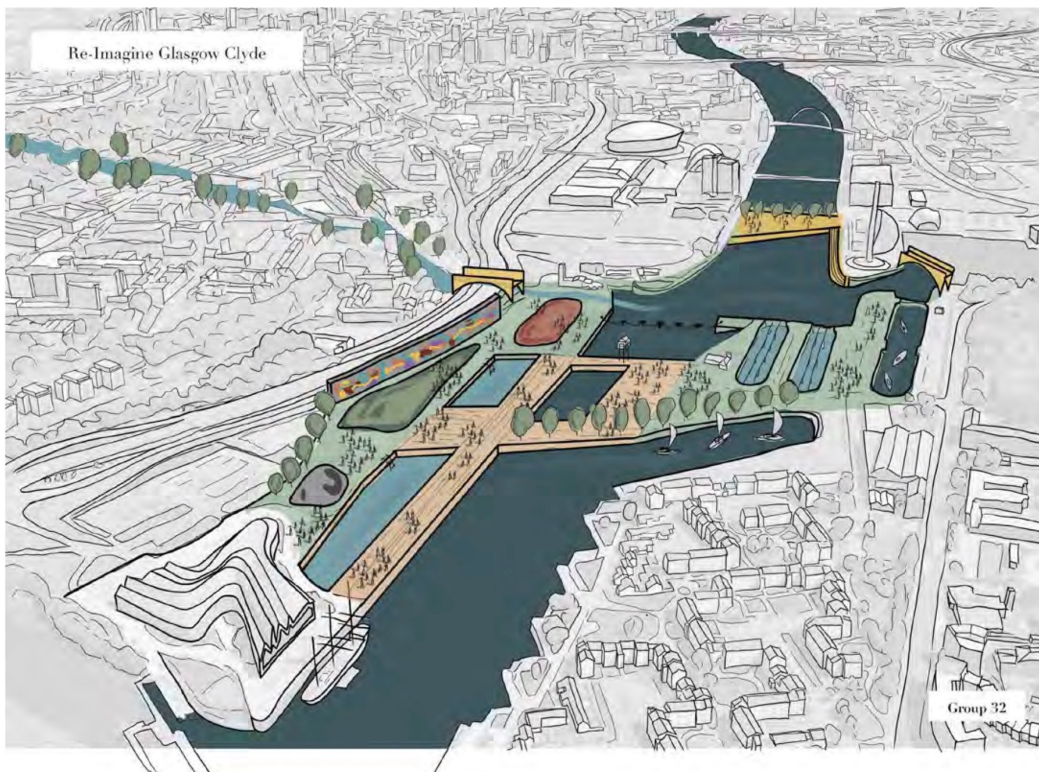
# Activate the Clyde

Group 32

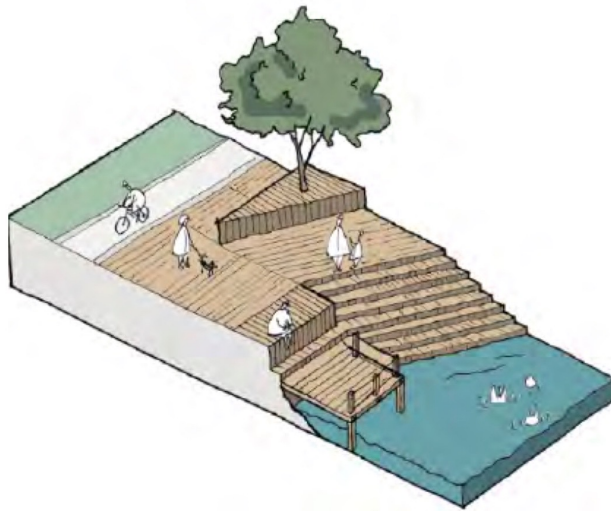
Maisie Tudge, Stage 5  
Matthew Smith, Stage 5  
Sin-Ting Wong, Stage 4  
Calum Weir, Stage 4  
Ailish Whooley, Stage 4  
Magdalena Wloczka, Stage 4

The massive change in infrastructure, which has occurred across the river in the past 200 years, has reduced the Clyde to a shadow of its former self. The Queen's Dock is now a desolate car park to serve the Hydro. The Cessnock Dock is now a functionless body of water. No longer serving the people or the city of commerce, the identity of the Clyde is crumbling away. The grey banks of the river are empty on any given day, with people rarely

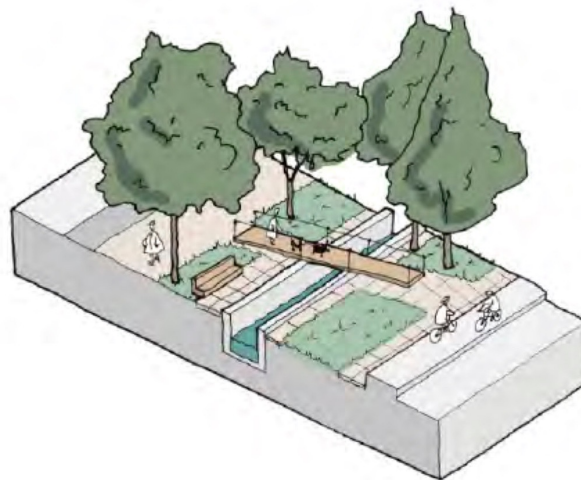
choosing to walk the riverside route. The primary buildings dotted along the river's edge have no connecting amenities or reasons for people to stay. People travel to and from the isolated buildings, and no longer spend their days at the water front. Glasgow has three main bodies of water, the Clyde, the River Kelvin and the Canals. We aim to reactivate these forgotten landmarks and celebrate them.



Group 32, Social integration through water



Group 32, Timber deck and seats the Clyde



Group 32, The Kelvin Way river

# People Make Glasgow Cleaner

Group 22

William Ramsay, Stage 5  
Ranee Lactao, Stage 5  
Callum Gillespie, Stage 4  
Renas Osman, Stage 4  
Kacper Ryske, Stage 4  
Jay Lee, Stage 4

Using the Glasgow city slogan, 'People make Glasgow cleaner' we thought about how this could be made into a visible and interactive intervention and place it within the River Clyde for the Glasgow population to use and enjoy. The intervention combines cleaning the river, water treatment and processing with

leisure activities. It does this by raising awareness and engaging people with the water supply process as well as the climate emergency. Can the river be activated as a destination and a place to learn, spend time, and enjoy the city's natural artefact?

Imagination

60



Group 22, Broomielaw



Group 22, St Andrews suspension bridge



# Glasgow Green Flume Machine

Group 10

We would like to propose a water travel system spanning from a new infrastructure hub based at Nelson's monument at Glasgow Green. The key themes of our project are: to change our relationship with travel in the city, the lack of use of Glasgow's

waterways as a means of travel, and the level of enjoyment we have when travelling around the city. Though exaggerated, the scheme aims to address this key theme of pleasure through travel and promote the level of shared enjoyment around the city.

Alex Mackay, Stage 5  
Divya Shah, Stage 5  
Sam Alexander, Stage 5  
Tom Ashurst, Stage 4  
Umar Chothia, Stage 4  
Maria Dragan, Stage 4



Group 10, The Splash Zone

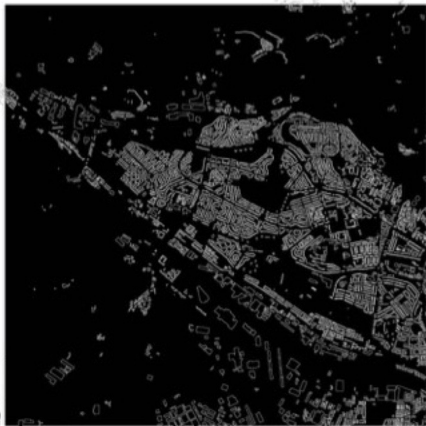


Group 10, Flume Machine

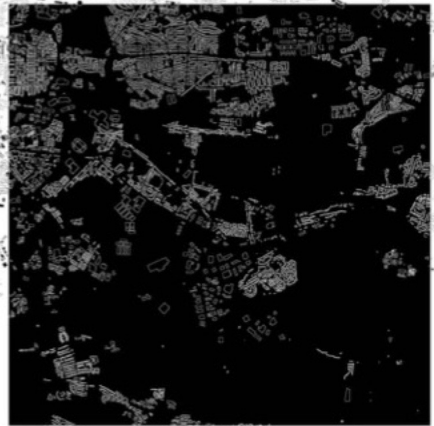


Group 10, Spiral flume tower

# BIG CITY MOVES



The climate crisis is a big problem that will require big solutions. What we do over the next few years will define if we carry out reinventions of the city to help it evolve with nature and enhance what we have, or, how we tackle the issues we have caused and make the best of the new climate future we may be living in. The next few pages show ideas that would fundamentally change how the city works at a large scale. Literally re-imagining the city as a whole .





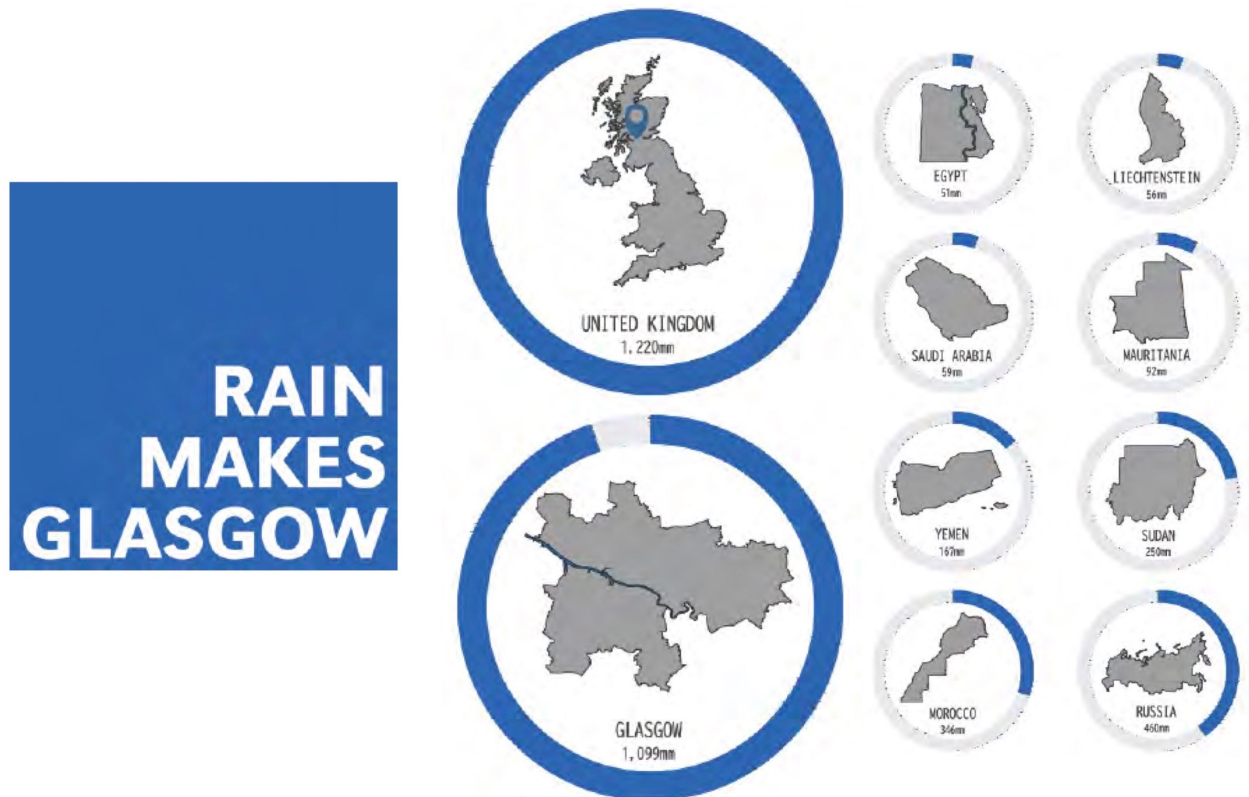
# Rain Makes Glasgow

Group 26

Chloe Spiess, Stage 5  
 Craig Stephens, Stage 5  
 Ingrid Wennemo, Stage 5  
 Karlis Kukainis, Stage 4  
 Cheuk Ming Lee, Stage 4  
 Zachary Macpherson, Stage 4

As we can see today the climate crisis is deepening and environmental inequality increasing. The climate is currently becoming more extreme in both rain and drought. Clean water is becoming an increasingly valuable commodity and we imagine this will only increase as the climate crisis develops. We imagine that the future of Glasgow will go back to its past, where it will exploit its valuable commodity of

clean water by its heavy rainfall. Rain is transported around the world to areas that are in need of rain. In order to reduce prospect of wild fires, fight wild fires, fight desertification and help with agricultural requirement. Becoming a centre for the new hydro-age, regaining its status as a city of engineering. Therefore Glasgow will have found great wealth, while its past had tobacco-lords - its future has water-lords.

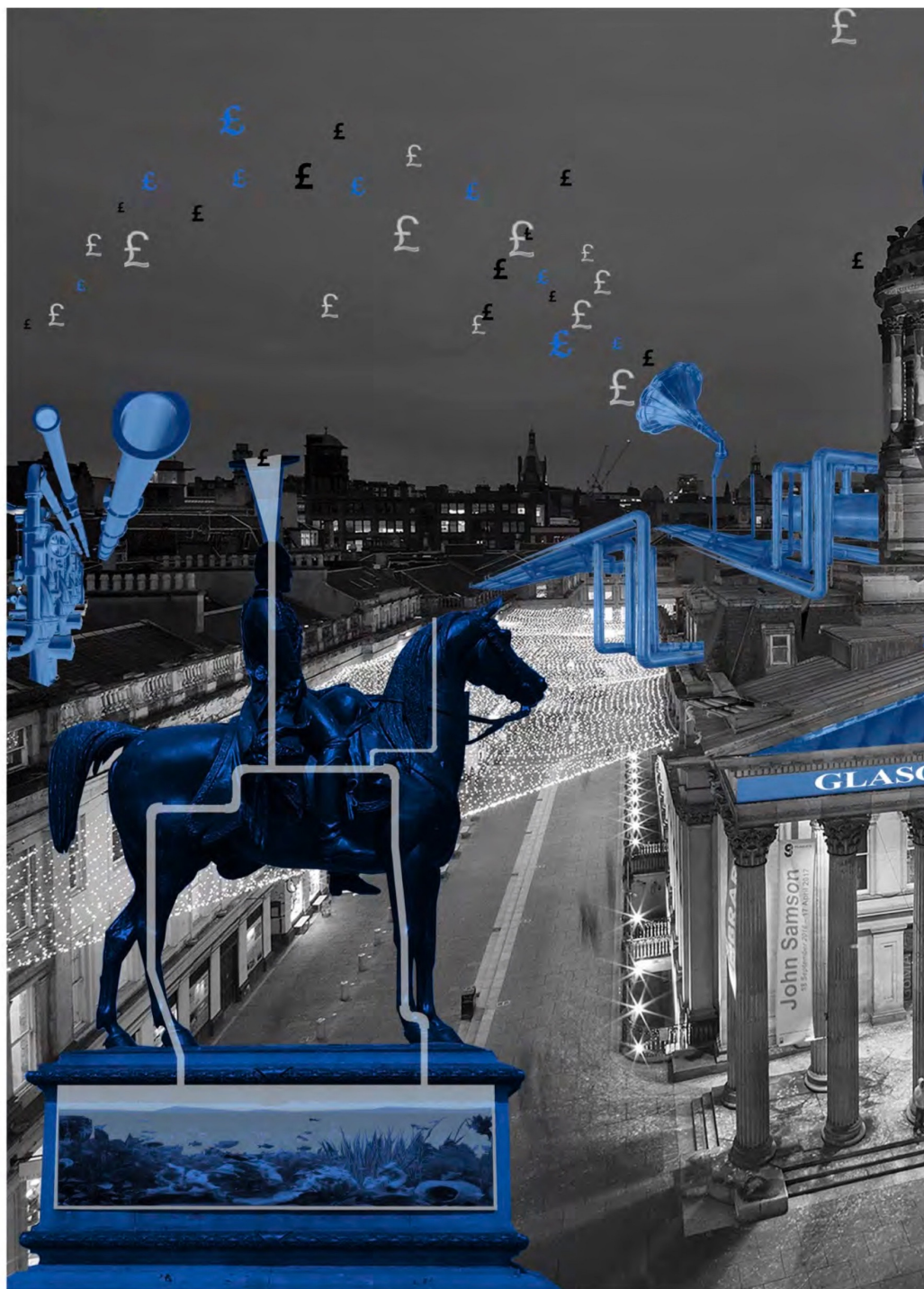


Group 26, Average precipitation in depth (mm per year)



Group 26, Distribution pipeline





Group 26, Glasgow Central Bank of Rain



**RAIN  
MAKES  
GLASGOW**



# Beaches Make Glasgow

Group 8

Yik Man Chuen, Stage 5  
Martha Ducan, Stage 5  
Rebecca Holdova, Stage 5  
Gaelen Britton, Stage 4  
Paula Gómez, Stage 4  
Emily Dan, Stage 4

Imagine a dystopia version of the future of Glasgow, where tourism and the student population has drastically reduced due to travel and social restrictions of Covid. However, currently students make up 11% of Glasgow's population and contribute half a billion pounds towards Glasgow's economy each year. Additionally new research shows that sea levels are set to rise faster than we previously expected, engulfing

more of Glasgow sooner than we thought. This will create a whole new landscape for Glaswegians to inhabit, changing the span and location of riverside areas. In order for Glasgow to begin to regain some of its tourist and student population, we imagined that these new riverside locations could become beach destinations, a new selling point to city visitors.



Group 19, Downfall of the Scotland Environment

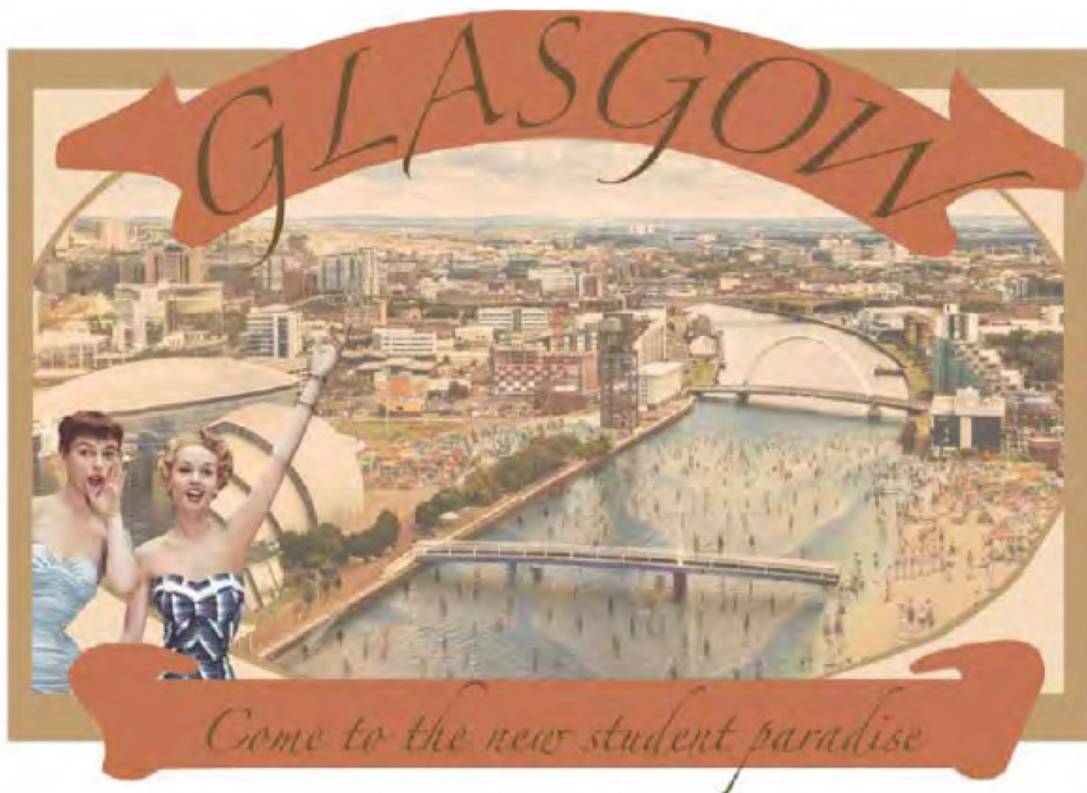




## NECROPOLIS CRUISE ON THE CLYDE

Group 19, Glasgow's New Attractions

Imagination



Group 19, 'Student Paradise' Postcard



# The Urban Glasgow Wetlands

Group 23

Rebecca Robertson, Stage 5  
Nichole-Ann Samson, Stage 5  
Ben Scragg, Stage 5  
Maria Loizou, Stage 4  
Cameron McCallister, Stage 4  
Sissy O'Neill, Stage 4

Glasgow and its river were quite literally shaped by the industrial revolution: our proposal imagines a world where the catalyst of a green-industrial revolution shapes the river once more, returning it to a more natural, pre-industrial state. The river banks become wetlands, with a network of

towers acting as observation points and hides to discover the wildlife this new urban habitat attracts. Cluthas ferry people along the river and newly converted canal-streets connect the river and canal network through the heart of the city.



Group 23, Tourism posters



Group 23, Clyde wetlands tower

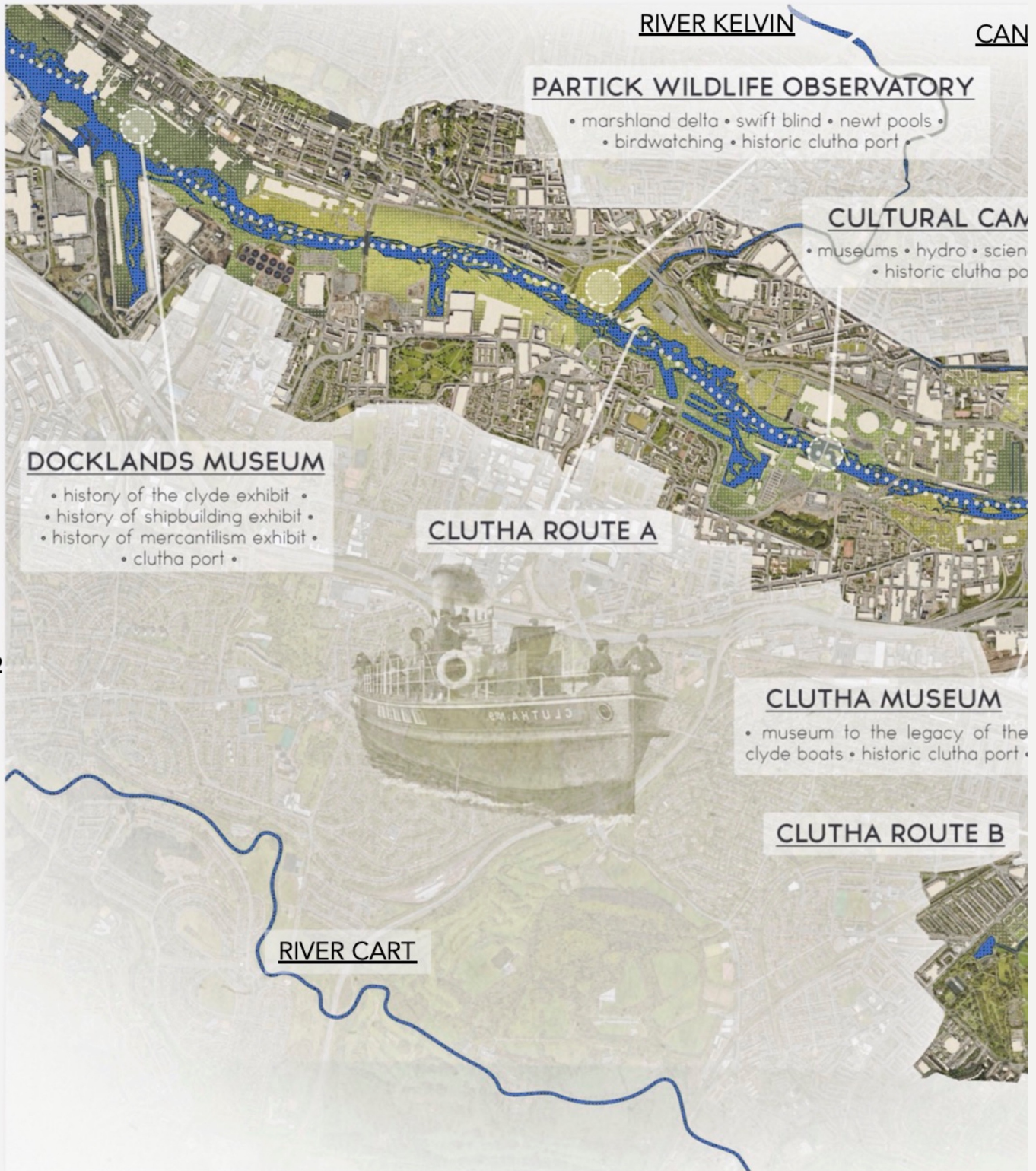
Imagination

71



Group 23, Fishing at Clyde Street marsh





RIVER KELVIN

CAN

PARTICK WILDLIFE OBSERVATORY

- marshland delta • swift blind • newt pools •
- birdwatching • historic clutha port •

CULTURAL CANAL

- museums • hydro • science •
- historic clutha port •

DOCKLANDS MUSEUM

- history of the clyde exhibit •
- history of shipbuilding exhibit •
- history of mercantilism exhibit •
- clutha port •

CLUTHA ROUTE A

CLUTHA MUSEUM

- museum to the legacy of the clyde boats • historic clutha port •

CLUTHA ROUTE B

RIVER CART



AL

## CITY OF GLASGOW CULTURE AND NATURE PRESERVE

area of outstanding natural beauty tourist guide map

### APUS

ce centre •  
rt •

### PORT DUNDAS PUBLIC GARDENS

• national theatre • the whiskey bond • canal port •

### GLASGOW GREEN NORTH

• the people's palace • nelson's monument •  
• doulton fountain • swimming • historic clutha port •

### GLASGOW GREEN SOUTH

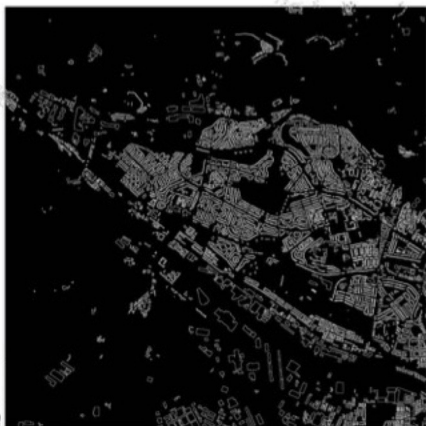
• public sports grounds • rowing  
sheds • jetty • clutha port •

### RUTHERGLEN FISHING WHARF

• quiet fishing hole • bars and pubs •  
• clutha port •

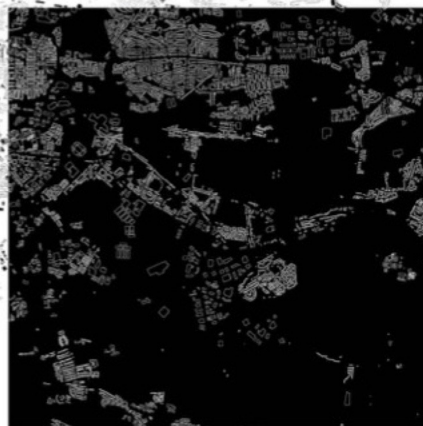
### QUEEN'S PARK

• public sports grounds • cafes •  
• historic glasshouse • canal port •

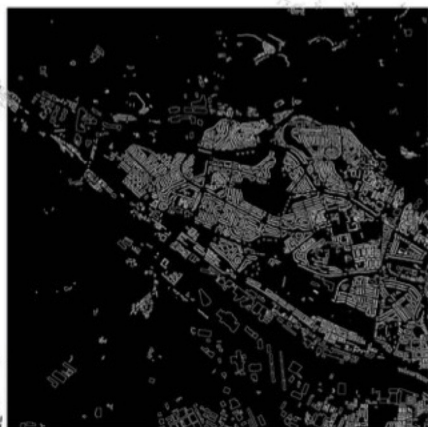




# INTERVENTION BY DESIGN







# Introduction

## Intervention

The ethics of urban renewal and architectural design can no longer be separated from the climate emergency and building processes relating to the planet. At the Mackintosh school of Architecture, 5th year Diploma of Architecture students rigorously study the shifting dynamics of Glasgow as a contemporary city example and through strategic interventions within the city's fabric mean to re-invent the social, cultural and political morphologies.

The interventions chapter of this book takes a brief sweep of twelve projects from the graduating year of 2020-2021 and finds inspiring ways to broaden our outlook on how we treat the existing city fabric and tackle the climate emergency. The map on the next page shows the project locations within Glasgow.

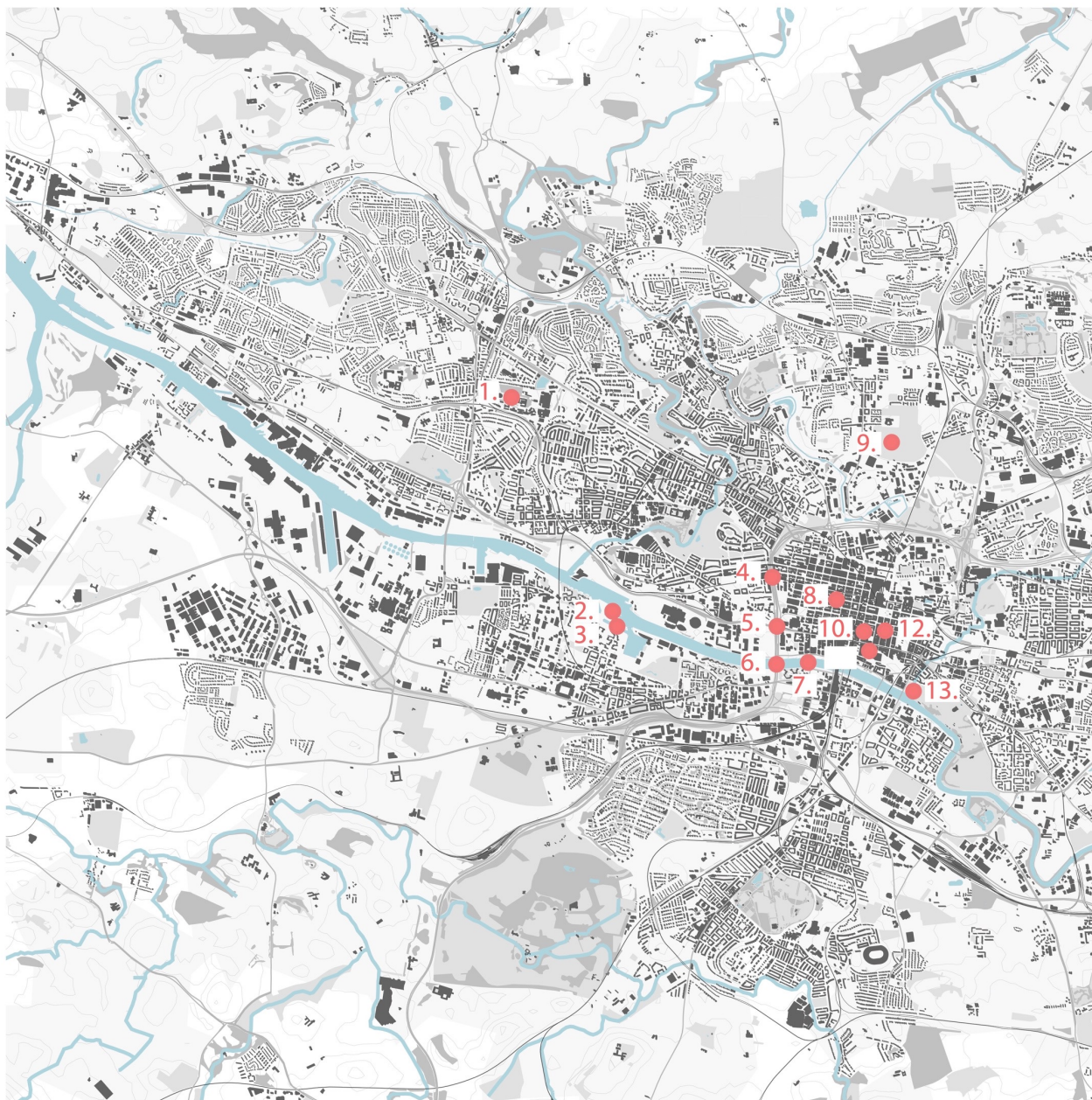
The selection of projects is chosen to cover a wide range of difficulties in the contemporary city; from a major new piece of infrastructure invigorating the river Clyde waterfront; using tidal power to create a renewable energy source- to the restoration of a psychiatric hospital, the restoration process offers therapy to the hospital patients and shows a new war to re-inhabit the cities derelict landscapes.

Each of the proposals tackle different parts of the city and deal with a variety of moral dilemmas that Architects, Urbanists and City Planners should consider whilst making moves within the city. The designs do not always offer complete proposals and are designed rather to provoke a conversation. They challenge the current ways of doing things and propose imaginative and hopeful solutions for the future.

Some thesis projects have been grouped together, as it is felt that their proposals spark conversation and debate - whether this may be over how to tackle a particular piece of Glasgow's city fabric, or different stand points on a particular ethical issue.

Creating the chapter on interventions, gave us an understanding of hope towards a sustainable and ethical city. In exploring the students ideas you too can gain a new perspective to tackle contemporary city issues and broaden our cities response to the climate emergency.

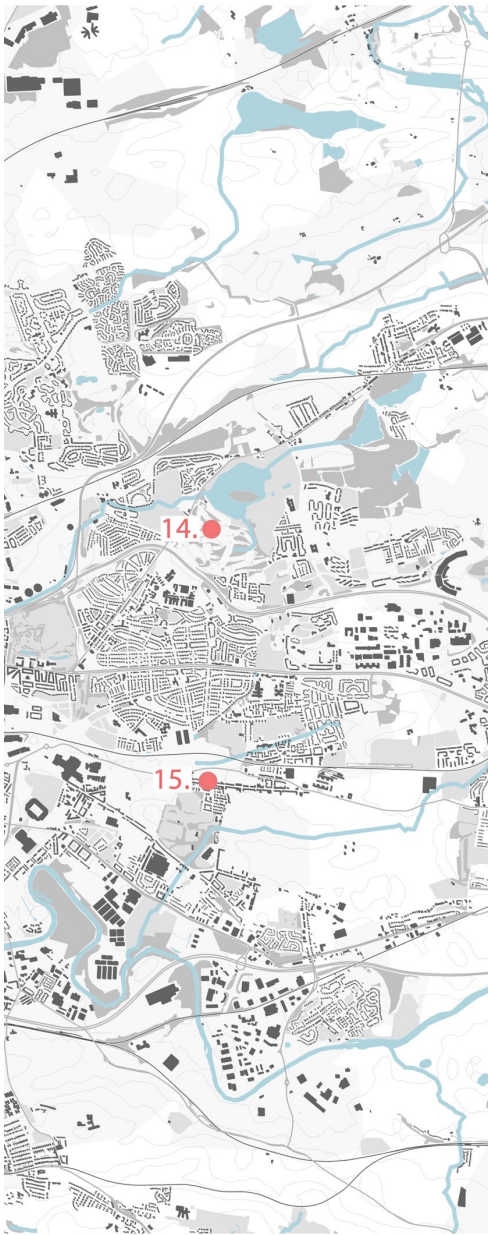




1. Gartnavel Hospital
2. Govan Docks
3. Govan Docks
4. M8, Charring Cross
5. M8, New City Road

6. M8, Kingston
7. The Clyde
8. Glasgow Skyline
9. Springburn Park
10. Egyptian Halls





- 11. St Enochs Square
- 12. MOMA
- 13. Glasgow Green
- 14. Seven Lochs

# Locating Interventions

- |                       |  |
|-----------------------|--|
| 1. Fredrik Frenidin   | - The Ruin & The Garden                                      |
| 2. Sandy Vile         | - A re-establishment of making to the narrative of the Clyde |
| 3. Mate Gehberger     | - Meeting with Graving Docks Halfway                         |
| 4. Ingrid Wennemo     | - The Library as Word and World                              |
| 5. Martha Duncan      | - Healing the Wound  |
| 6. Alex McKay         | - In the Edge  |
| 7. Liam Davies        | - The Weir'd New Clyde                                       |
| 8. Siripat Rojnirun   | - The Urban Mantelpiece                                      |
| 9. Maisie Tudge       | - The Atlas of the North                                     |
| 10. Eve Parsons       | - Opening the Edge   |
| 11. Alesia Berahavaya | - Imagine a City   |
| 12. Connor Doyle      | - "It Wisnae Us"   |
| 13. Sophie Curran     | - Islands in the City  |
| 14. Tess Hillan       | - Connecting through fragmented landscapes                   |
| 15. Hannah Keane      | - Glasgow's Show Quarter                                     |

# The Ruin & The Garden

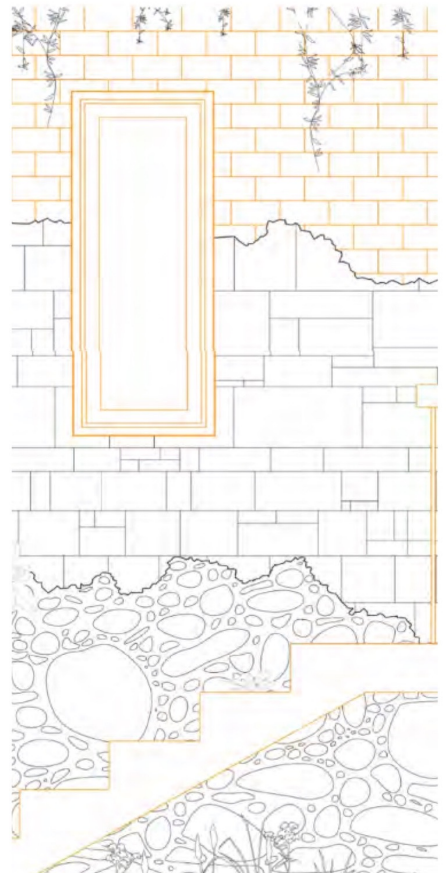
Fredrik Frendin, Stage 5

Through his thesis Fredrick poses the question, Why should the design of the built environment be so fast paced?

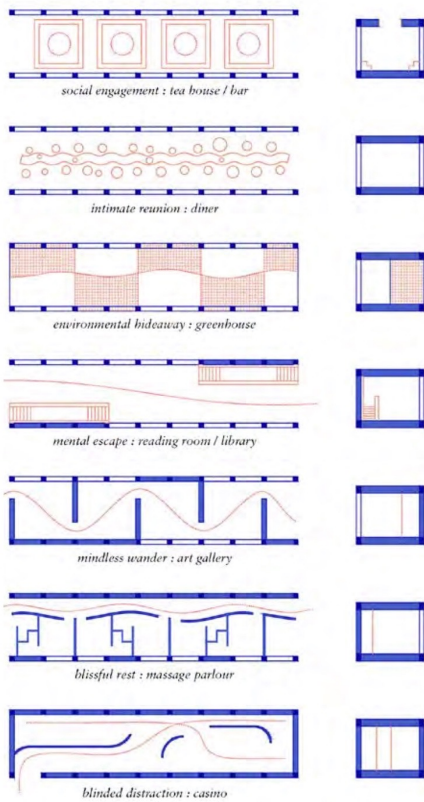
Many of the buildings in Glasgow that are deemed 'at risk' are of high architectural standard and make up a large proportion of the cultural heritage of the city. Not only this but they also embody a significant amount of carbon, and so any demolition has huge environmental implications. Could we take care of the building stock we already possess, instead of tearing everything down to start again?

"The project establishes an attitude to architecture similar to that of the gardener; a long term vision composed of smaller continual interventions intended to slowly alter the building rather than using grand all-encompassing gestures."

Glasgow as a city prides itself on being forward thinking, and is always seeking to redevelop, change and improve. Fredrick demonstrates it is possible to show care and respect for the historic fabric of the city, whilst updating a buildings programme and infrastructure. It is a methodology that can be applied across the city, respecting what is there, and not having to suffer the loss that comes from hasty demolition.



# The Urban Mantelpiece



Siripat speculates that there will come a time when, with mass migration Glasgow will become a hyper dense city, home to a large number of environmental refugees. Her thesis explores the ways Glasgow can build upon its existing infrastructure, rather than expand out into the vitally important greenbelt.

Parasitic architecture suggests something temporal, a relationship that uses the host structure to its advantage, whilst giving nothing back. Siripat's design proposal is far from this, it is an architectural intervention that redefines and transforms the built structure to allow for an updated program of use. Her thesis offers an alternate way of exploring Glasgow's skyline, transforming dead spaces into usable pieces of city. Through this sensitive approach Lynn's plan for densification manages to preserve the historic fabric and identity of Glasgow.

Although both thesis' use different lenses to approach the design, the ambition to avoid major demolition, as well as exploitation of resources and the natural environment run through both. Together Fredrik and Siripat show it is possible to reinvigorate and adapt the city by working with Glasgow's existing building stock.



# The Ruin & The Garden



Fredrick's thesis is set within the ruins of the old Gartnavel general hospital, an old psychiatric hospital with a rich history of using outdoor activities as occupational therapy for patients. A therapeutic garden is reintroduced and complemented with a series of alterations to the existing structure, as well as new additions. Care and maintenance are the leading principles, referring to the way the ruin is restored, the manner in which patients are treated and the way the garden is run and developed.

The Gardener Architect, an idea inspired by architecture critic Irénée Scalbert and architect

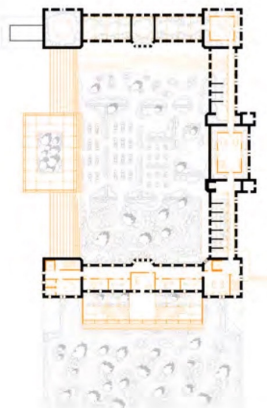
Tom Emerson, is a key driver in Fredrik's thesis. It is a vision of the architect adopting an attitude of long term care towards the design and upkeep of buildings. To be a sustainable gardener, you have to work with what you have, relate to what is already there. Good soil is formed through a slow layering of various types of organic matter. In the same way this proposal forms a relationship with the existing structure as well as considering the history of the place. An attitude of layering can be seen in the programme, material choices, construction methods and formal language. It is not however, about creating an exact replica of what went before, but



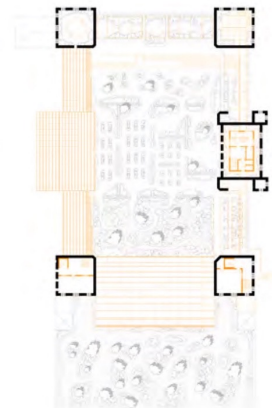
Location Plan



Ground Floor Pan



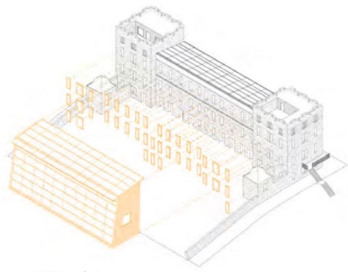
First Floor Plan



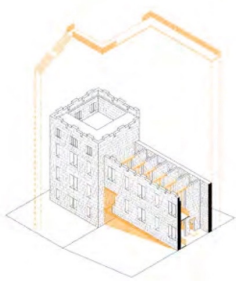
Second Floor Plan



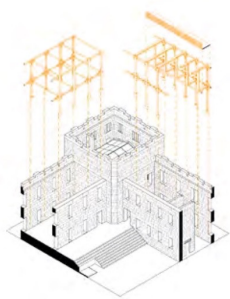
## Fredrick Frenidin, Stage 5



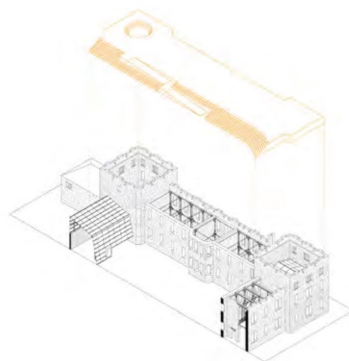
Attaching



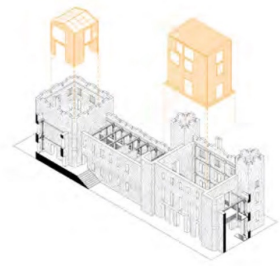
Subtracting



Supporting



Raising

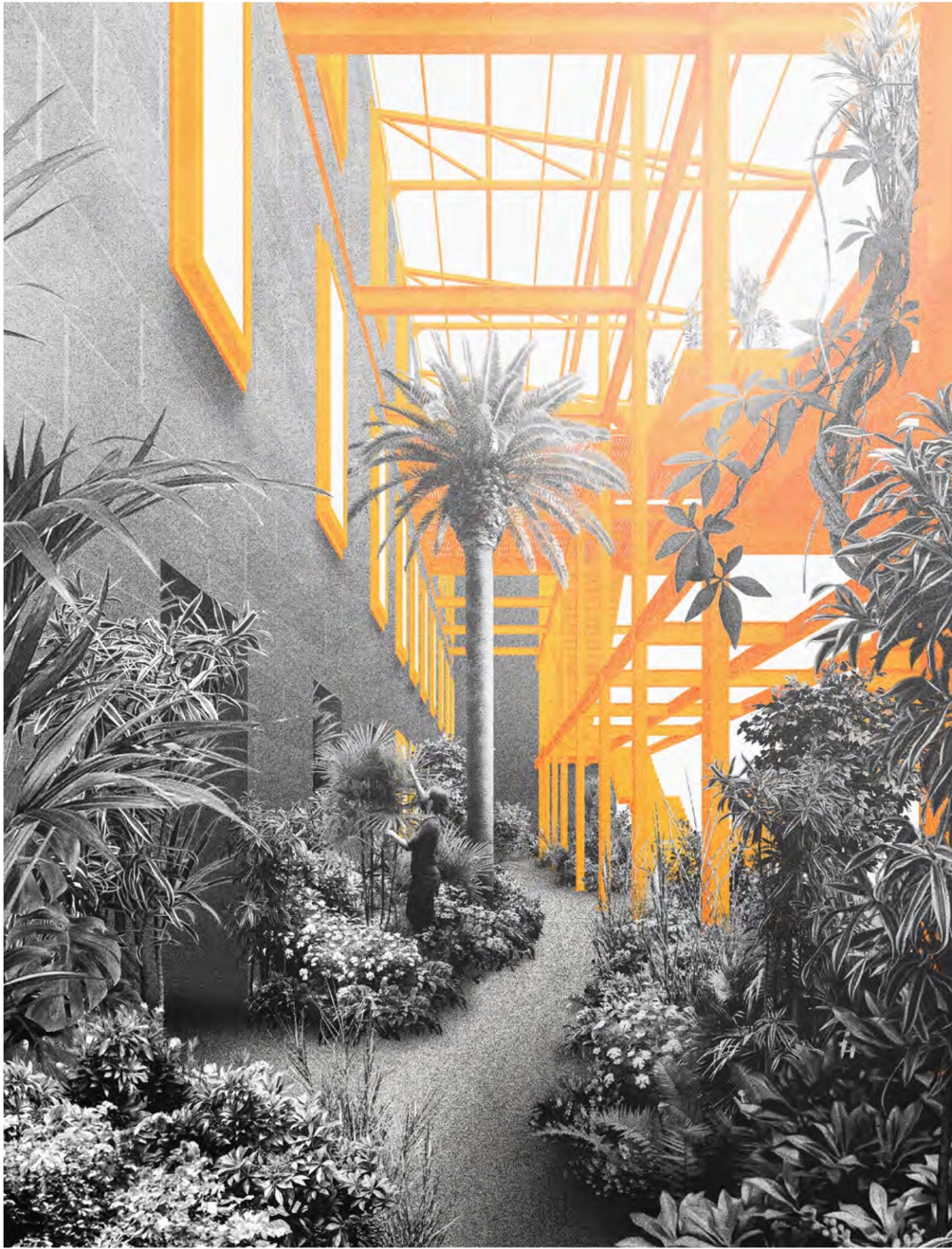


Inserting



Green House

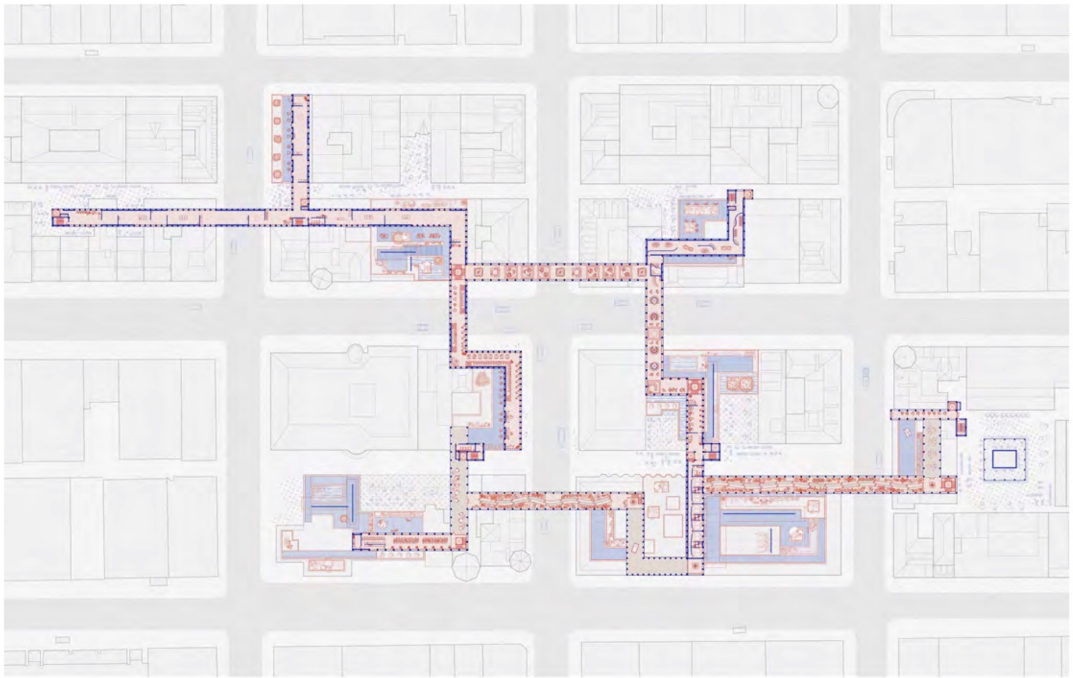




Winter Garden

# The Ruin & The Garden

## Siripat Rojnirun, Stage 5



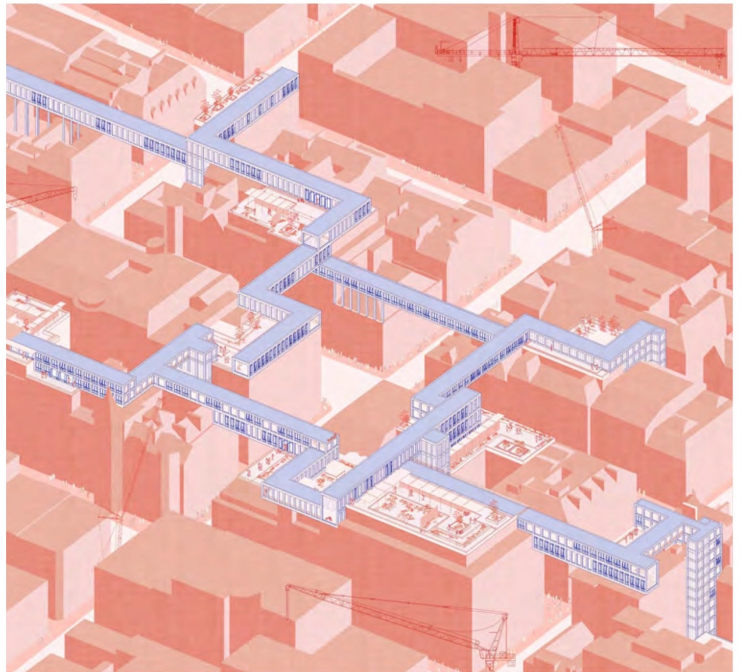
Floor Plan

86

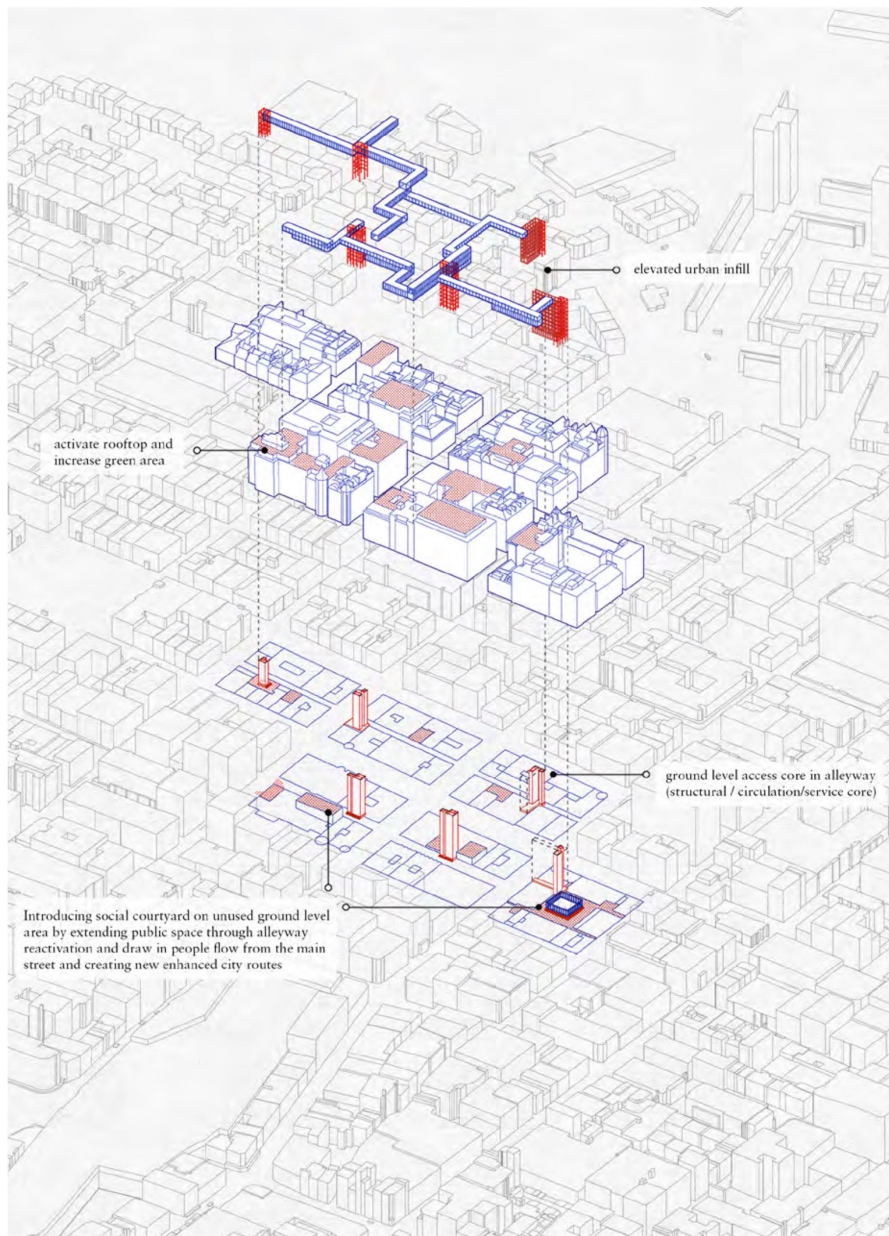
What will happen to the city in 50 years time when it is predicted up to 1 billion people will have been displaced from their homes?

Siripat's thesis 'The Urban Mantelpiece' is an open-ended provocation to the possibility of alternative urban growth. Glasgow has long been an arrival city, and currently hosts the highest numbers of, migrants, asylum seekers and refugees in Scotland. This thesis is based on the prediction that the city will become a main destination and investigates the possibilities for sustainable development.

By speculating urban area Glasgow as a where a massive hyper-dense portion of the







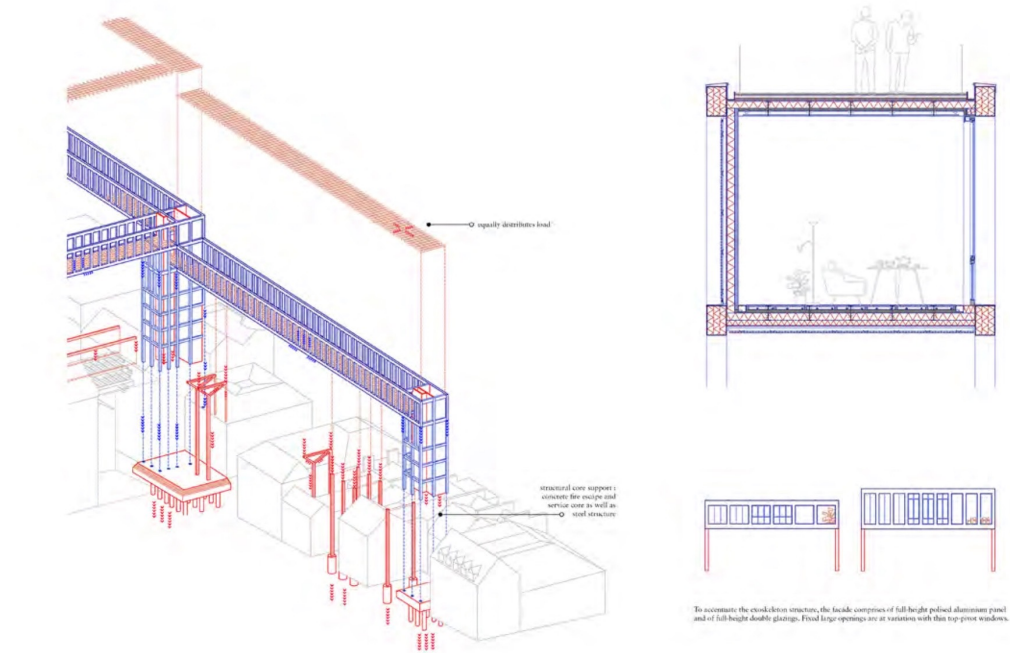
Strategy and Contribution to the Urban

# The Urban Mantelpiece



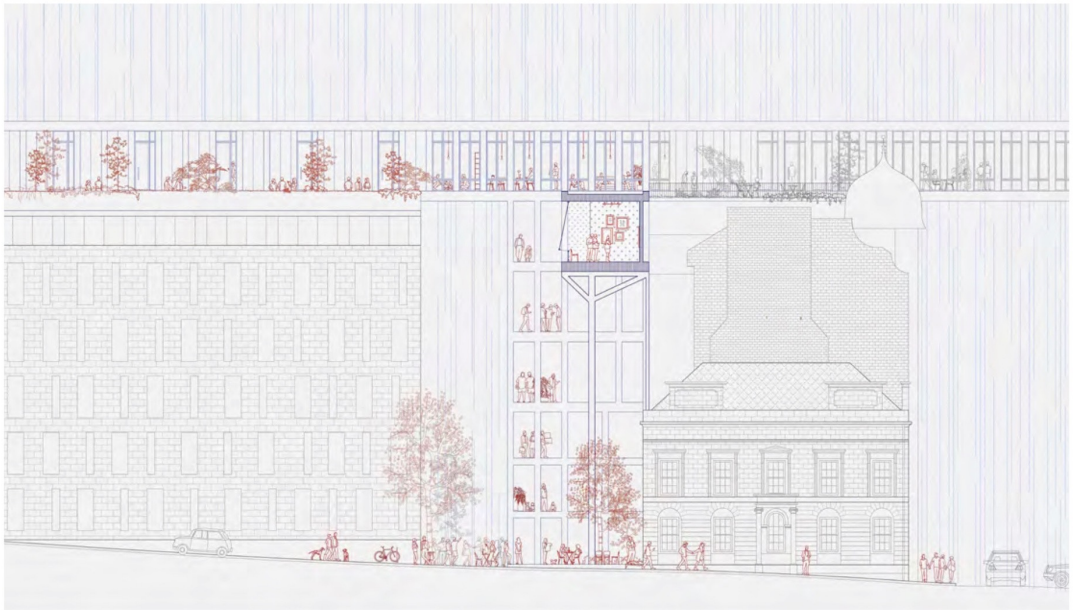
# The Urban Mantelpiece

Intervention



Exploded Axonometric

88



Extended Public Realm



population are displaced from home, the thesis also explores the underlying psychological issue of homesickness - feeling displaced and a lost sense of belonging.

Siripat utilises the influx of people to reactivate close knit alleyways and create new city routes. These new entrances, through the laneways and then vertical cores, introduce a sense of child-like discovery and local ownership.

The proposal is a localisation of new memory - embedded in between the skyline of monuments and vistas. The Urban Mantelpiece is an alternative mind sanctuary that aims to relocate a lost sense of belonging by cherishing memory and celebrating the present and the inevitable change. It creates new connections between the city, the city dwellers and the horizon beyond.

# Healing the Wound

Martha Duncan, Stage 5

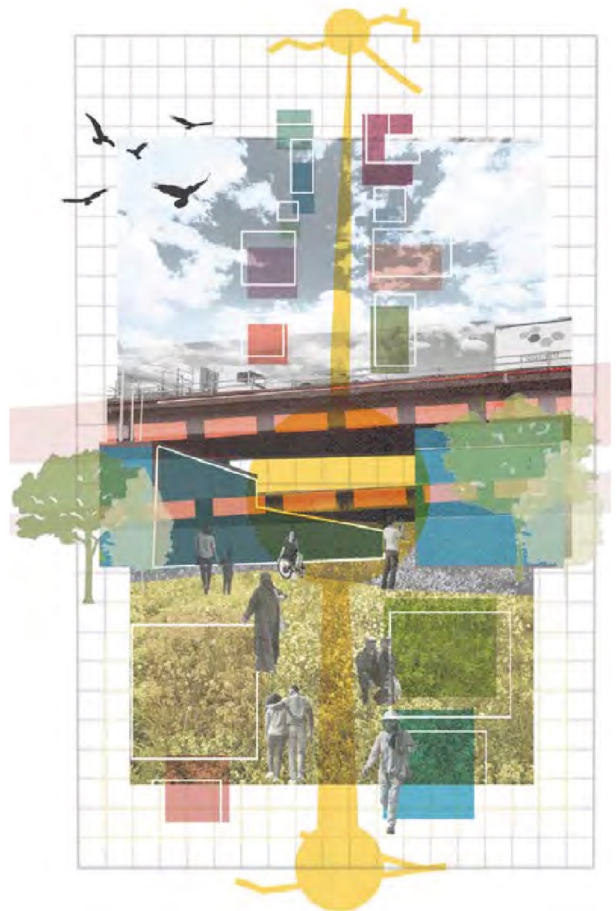
Intervention

Martha's thesis addresses the influence modernist town planning had on Glasgow and focuses in particular on the communities which were left divided by the scar of the M8. Her hypothesis is that this, currently dead space, can be revitalised to become a vibrant and health promoting community asset, as it historically once was.

90

Following the implementation of the Comprehensive Development Plan, Glasgow began to suffer from the symptoms of modernist town planning, including low social capital and cohesion, disconnected communities, zonal planning, poor health, antisocial behaviour and uninhabitable environments caused by wounded connections. This thesis seeks to heal the wound created by the construction on the M8 ring road in the 1960's which sliced New City road in two and contributed to the disconnection of once thriving neighbourhoods.

Martha proposes a diverse mix of typologies to heal this edge condition and creating new routes underneath the motorway, it is an incredibly topical thesis proposal. Although she addresses the disconnection specifically along New City road, she highlights that the M8 has divided many communities, across Glasgow. It has left a scar





Ingrid Wennemo, Stage 5

# The Library as Word and World

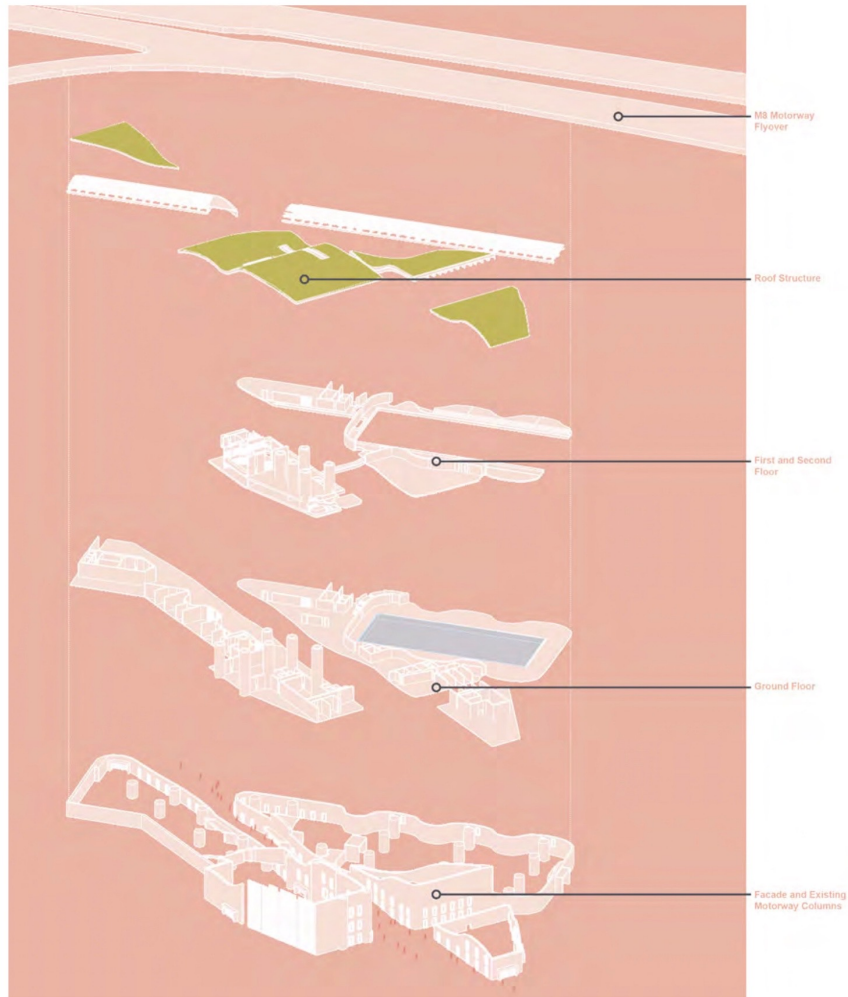


Ingrid's thesis proposes an alternative solution to address the impact of the M8 on the city centre. In contrast to Martha who seeks to enliven the spaces underneath the motorway, Ingrid proposes that such a large piece of infrastructure should be buried, allowing for the creation of a new piece of public realm.

The site location on the M8, Charring Cross is chosen specifically for its relevance to the nodes and arteries of the city. Charring Cross Station and the Mitchell Library, currently working as the city library and archive, are combined used by more than 2.5 million people each year. Unfortunately the amiability of its entrances was greatly affected by the construction of the M8 motorway destroying a whole city block over the 1960s. The site is therefore placed on top of the motorway following a proposal by MVRDV and published by the City Council, as an aim to reclaim the block for pedestrians and to connect Glasgow's City Centre to it's West End. Seeking not only to be a place of arrival, but a place encouraging passing by patching together disconnected parts.

Although the focus of the thesis is primarily on the role of the library as a free community hub, Ingrid's design proposes a drastic intervention that would transform the city. Sinking a major road is not a new idea and has been achieved in several European cities. It opens up possibilities for new green spaces,

# Healing the Wound



Exploded Axonometric

The proposed scheme utilises frequent nodes, increased routes, green space and external rooms to enliven the street and further heal the disconnected edges. The placement of social infrastructure elements (like a library and swimming pool) aims to transfuse community utilities out of their centres and onto New City Road, reinstating the high street artery that was once there and reintroduce the 'everyday ballet of the street', creating a safe and accessible route and attract users to a common ground beneath the motorway. The community centre, is made-up of three buildings and will sit

upon this common ground.

The design proposal employs various tactics to mitigate noise and air pollution, vibrations, toxic water runoff and shading. One such consideration is the use of a cork façade system, chosen for its sustainable, waterproof, and sound and heat insulating qualities. This material also follows the vernacular of blonde sandstone in the area and juxtaposes the rough, cold concrete of the motorway. The scheme also uses custom designed deep framed windows to encase secondary glazing, green roofs and tree barriers to mitigate noise and



Proposed Urban Realm

**Reinstate:**  
Reinstate and regenerate New City Road, a historic community centre and route that crosses the M8 border between central Glasgow, west and north.

**Heal Edge:**  
Synch together communities across the border boundary edge created by the M8 ring road.

**Habitable:**  
Use health-promoting biophilic design to counteract the unpleasant environment created by the M8 ring road.

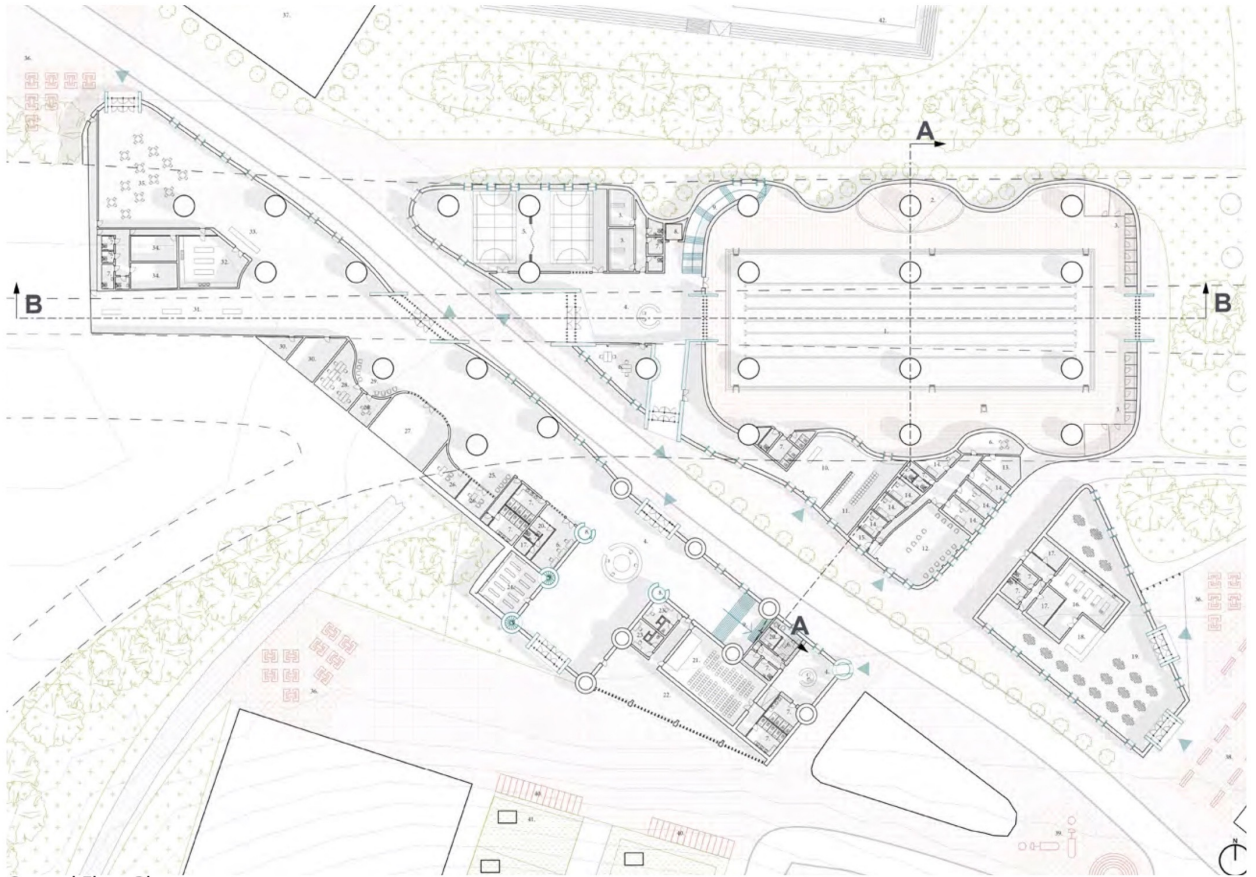
**Ballet Upon the Street:**  
Diversify uses on the street to attract a greater diversity of users and encourage a more empathetic way of life. This will enliven border boundary edges to mitigate antisocial preconceptions and create an approachable and safe area surrounding the motorway.



## Martha Duncan, Stage 5

Intervention

94



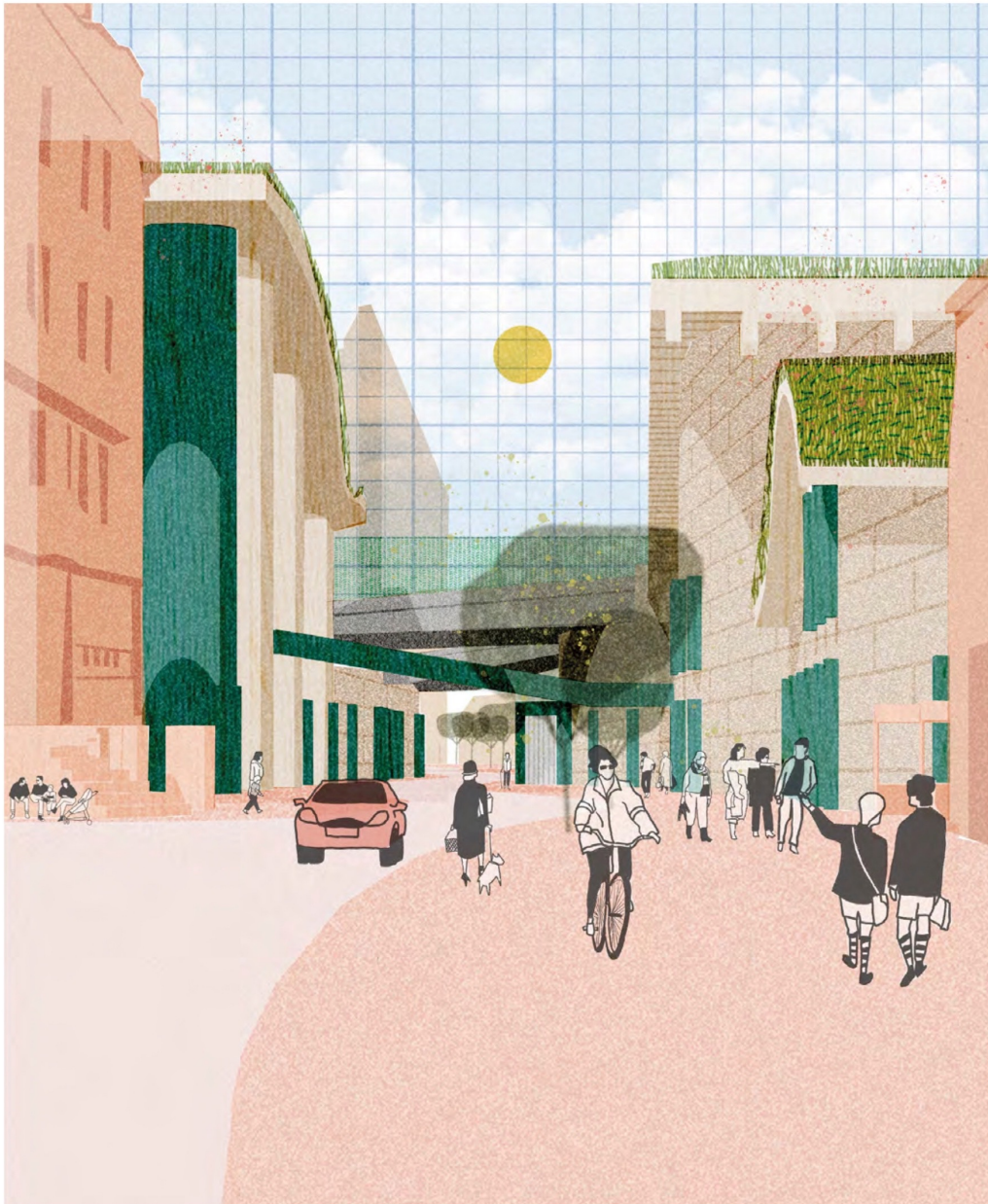
Ground Floor Plan



Community Swimming Baths



Community Swimming Baths from Foyer



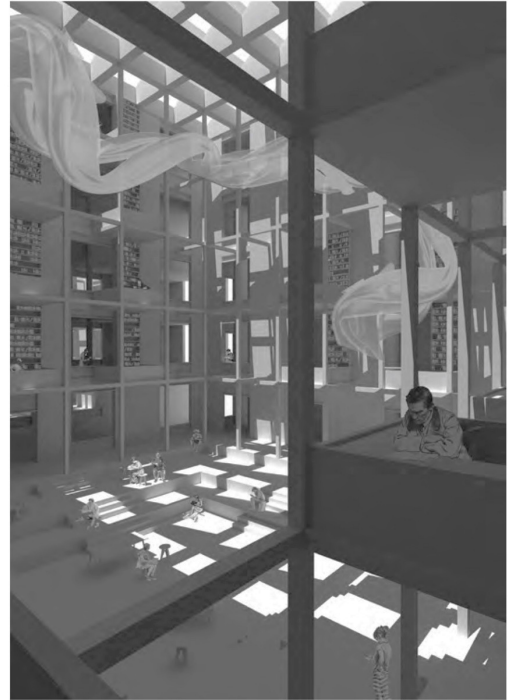
New City Road  
Looking North West

# Healing the Wound



The placement of the library in the proximity of the current city library holds a stance to the contrast of its functions. The Mitchell Library being one of the largest archival libraries in Europe holding valuable documents requiring specific conditions for its high importance or fragility, but though it functions as the city's main library the nature of its structure is closed of and uninviting. The project proposes keeping the Mitchell Library as its city archives and creating a facing building more porous to the city and its people. Libraries are the most public non commercial space existing in a community and the project aims to reflect this in it function.

The project is constructed with the recognition of the traditional library struggling to perform what the society currently requires from a public space of information. It is not an aim for the project to disregard what the library is, but to acknowledge what it isn't. The programme aims to perform this by creating a hierarchy of spaces ranging from communal, shared to individual, in quiet, moderate and louder spaces as an aim to keep the qualities of a library while incorporating the functions of the digital space. People are invited to use the hierarchy of spaces to conduct and share research, thereby functioning as the algorithm of the physical space.



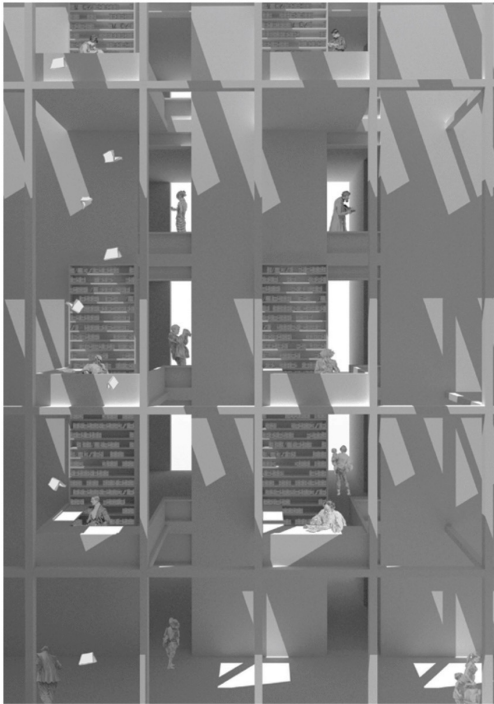
A Space to Work



Long Site Section



# The Library as Word and World



A Space to Research



A Space to Read

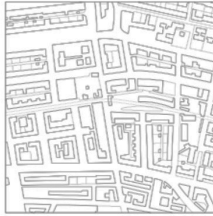


## Ingrid Wennemo, Stage 5

### Intervention



1856



1894



1914



1950



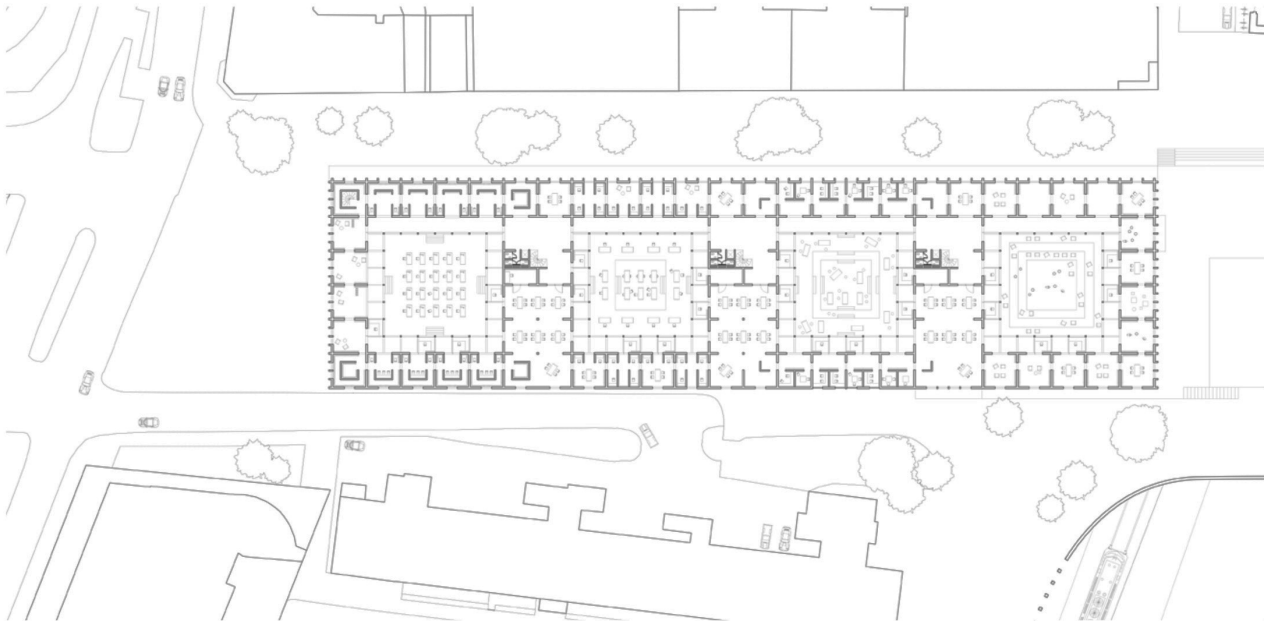
2000



proposed

### Morphological Study

98



Site Plan

# The Library as Word and World



Cross Section: A Space to Dwell





# Re-Making the Graving Docks

Sandy Vile, Stage 5

Intervention

100

Glasgow is a city built on trade and industry and key to the city's success was the west facing river Clyde connecting the city to the world.

Sandy's thesis is centred around the historically-significant Govan Graving Docks: significant not just to the city of Glasgow but to the entire colonised world, as they were once at the heart of the British Empire's shipbuilding industry.

The proposal includes building onto the now-derelict docks site; adding another layer to the historic fabric of the docks, rather than trying to replicate or replace it. The thesis proposes a fixed framework of structures within which it is possible for the site's occupants to build and expand to meet their own needs. The occupants are imagined to be craftspeople and start-ups, restoring the site's status as a centre for craft and industry. This iteration is imagined as just the first of many potential future interventions, each intended to add to the site and grow and expand with its occupants' changing requirements. The proposal also includes a museum and archive, documenting the site and the wider city's history of industry: so that visitors might see the past and the future of Glasgow as an industrial centre.



1858



1946



2020

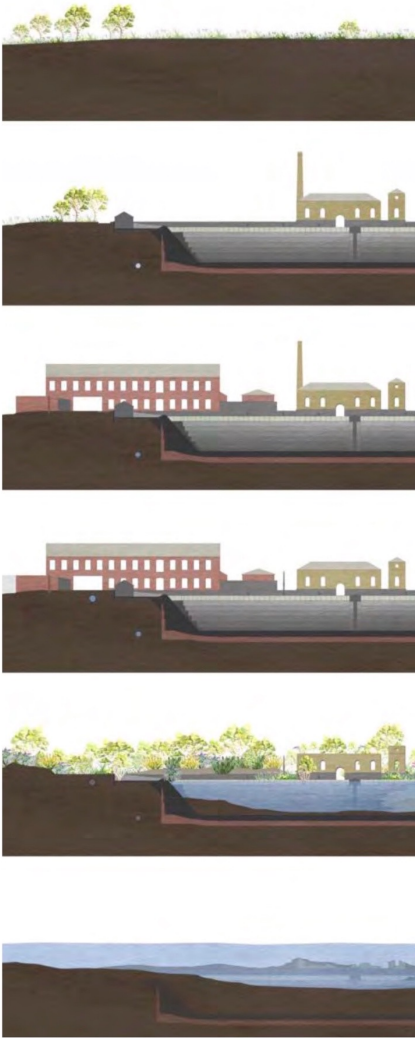
# Letting go of the Graving Docks

Máté Géhberger, Stage 5

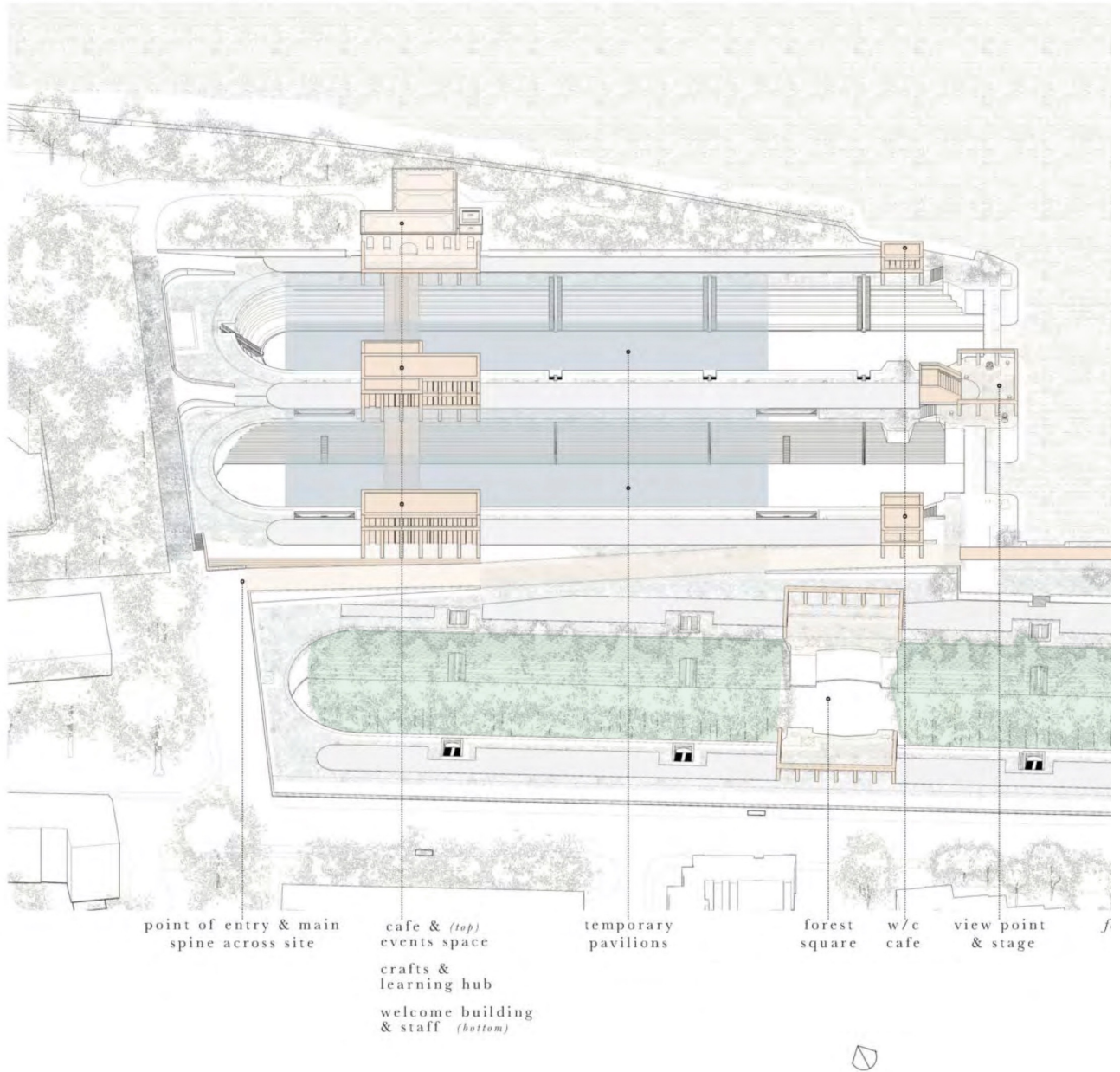
Where the thesis opposite looked at the history of the Graving Docks to influence its future, this thesis looks instead at its current condition.

Máté approaches the Graving Docks site from a critical perspective, examining capitalism’s impact on landscapes. Rather than to imagine the site as a tabula rasa, or try and restore it to its former condition, his thesis concerns the docks as they exist today: a formerly stark, industrial landscape slowly being reclaimed by a diverse range of flora and fauna. Since their closure in 1987 the site has retreated from the city’s consciousness, and it is this neglect that has opened up the site to non-human actants.

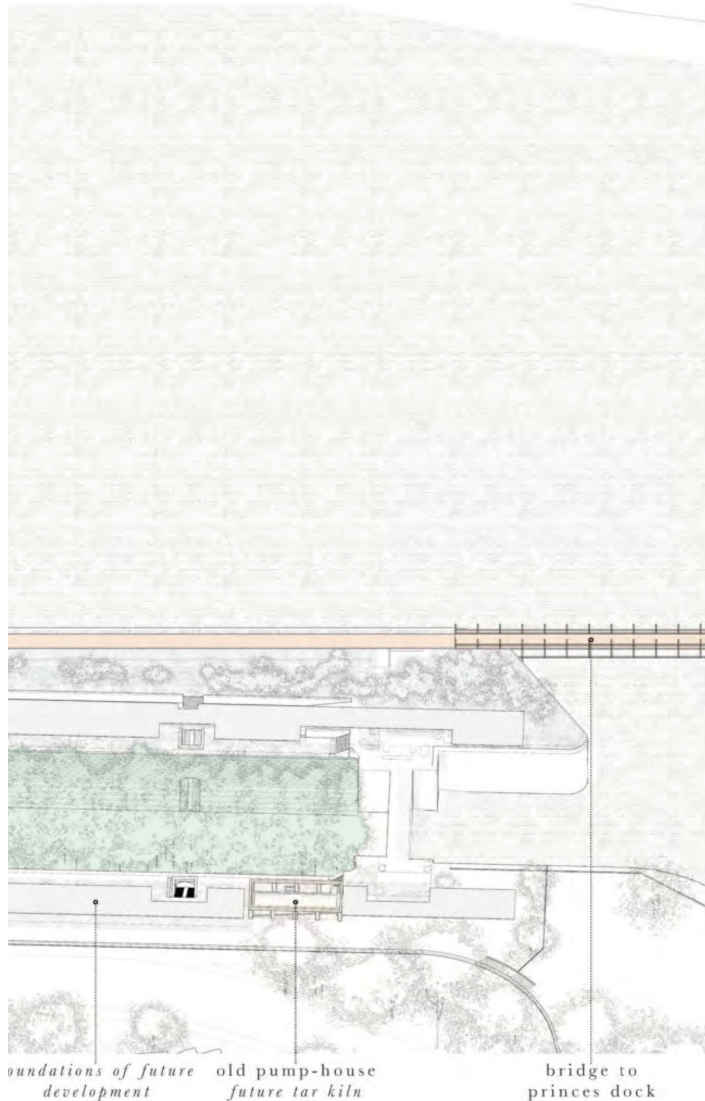
As climate change increasingly becomes a problem for today rather than tomorrow, the current forecast for Glasgow, a city on the river, is startling. Within thirty years the Graving Docks could be underwater. Rather than try to negate this, Maté embraces this harsh reality and examines the potential benefits to biodiversity through the re-introduction of the river to the dry docks. As the Clyde enters the docks it will bring with it nutrient-rich sediments and new life. The docks, therefore, become a site of repair and recovery once more – but with the focus shifted from ships to the river itself.



Intervention

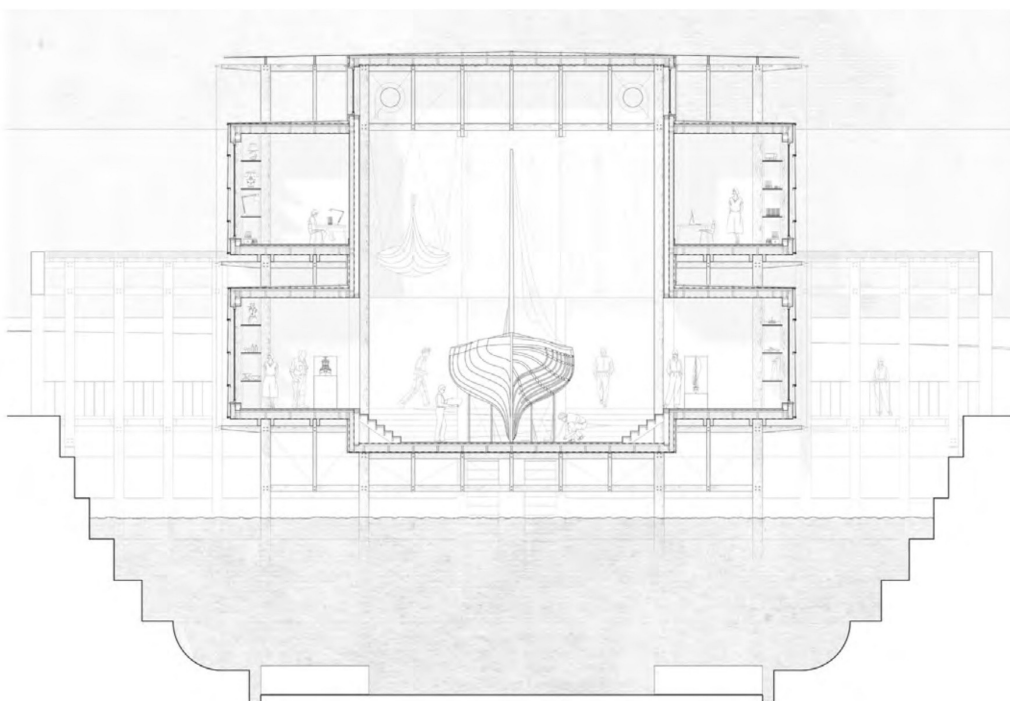




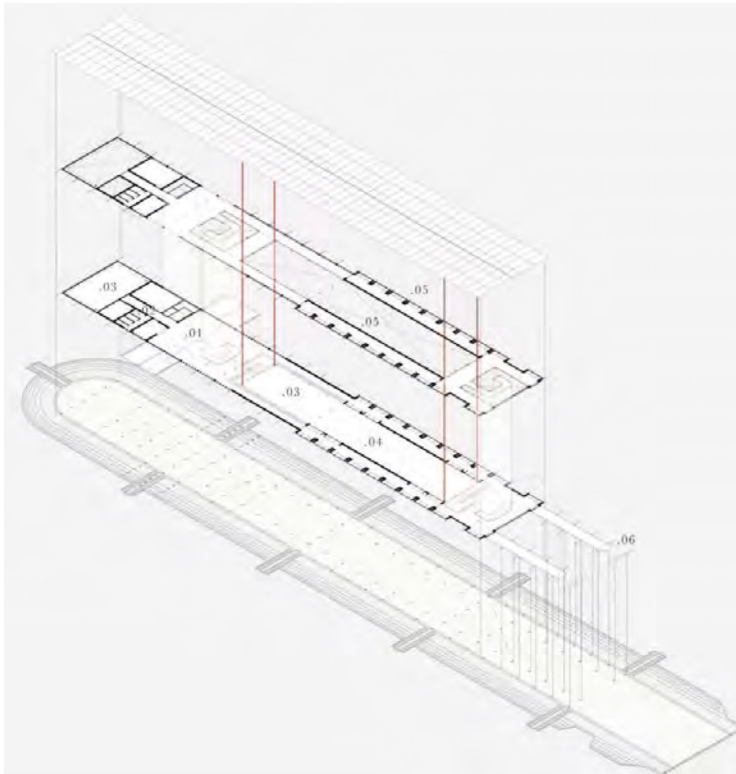


Sandy's design proposal, *Re-Introducing Making to the Clyde*, imagines a series of interventions in the vacant dock basins, introduced over a period of years. Permanent structures, such as an archive and visitor facilities, provide the fulcrum around which the more transient elements can revolve. These fixed structures are intended to weather and age over time, possibly being adapted, extended or repaired by their occupants—existing in any one state only fleetingly. Around these, temporary pavilions are erected and then moved or removed; temporarily occupying the docks much like ships would have historically.

One of the three basins is given over to a Scots Pine forest. Initially this will serve as an attraction in itself: the yawning dock, for so long seemingly empty, filled now with coniferous trees and all that they attract. Once the trees reach maturity, however, the intention is to cut them down, saw and mill them on site, and then use the harvested timber for further construction on site. In theory, this creates a loop whereby the site might constantly regenerate using materials grown and harvested within its boundaries. For how long this might be repeatable, if it is viable at all, is debatable, considering how the site would be



Museum & Archive



## Museum & Archive

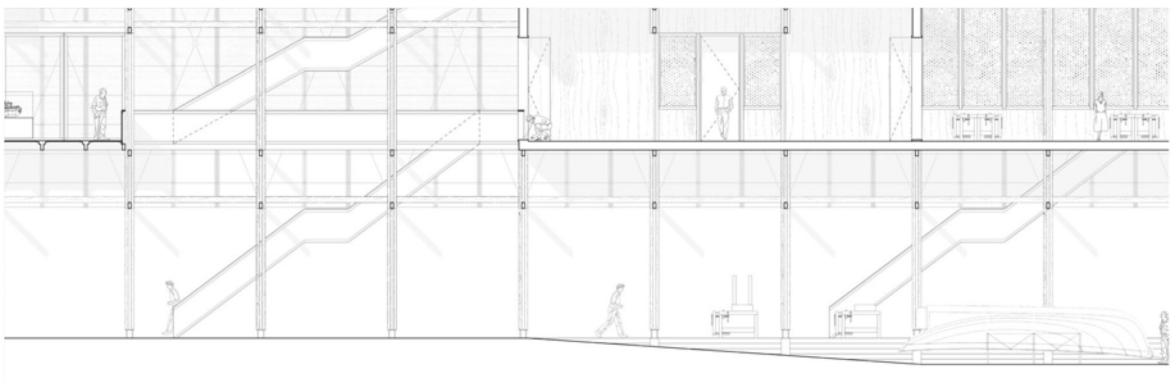
1. Lobby
2. Core
3. Exhibition Space
4. Main Exhibits
5. Archive
6. Walkways

Intervention

Permanent structures within the site are designed such that elements of them are modular and repeatable; this allows them to expand as the site does. For instance, the museum and archive, exhibiting the history of the site, the river and its users, could increase its archive and exhibition space as its collection and interest in it grows.

Likewise, the workshops can be adapted to suit the occupants' specific requirements.

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Workshops

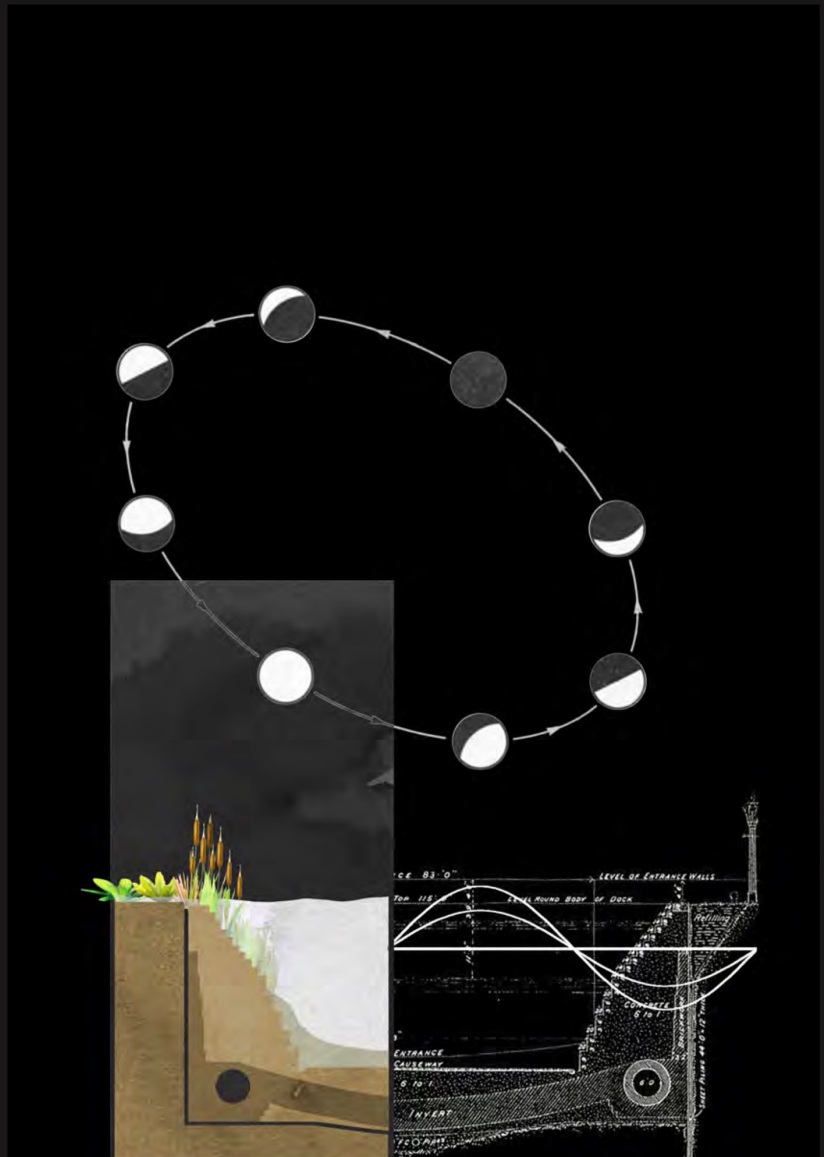


# The Graving Docks

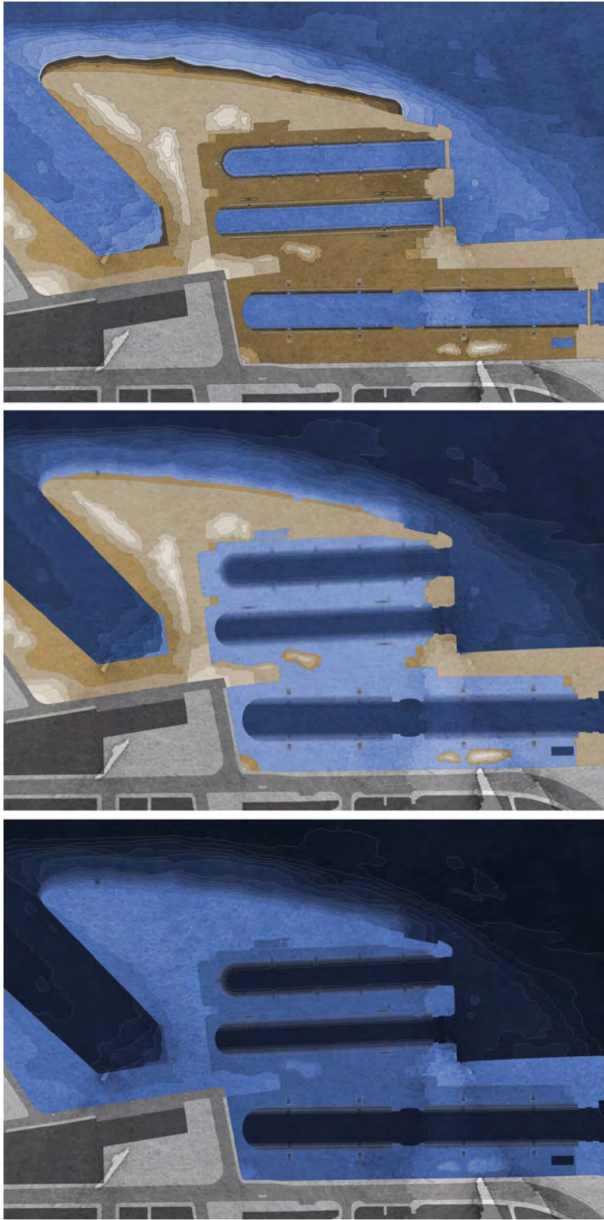
Máté Géhberger, Stage 5

Máté's response is informed by natural processes occurring at the site, such as the moon's influence on the tides and the potential for flooding that this creates. A series of floating islands, constructed of innovative organic materials, move with the rising and falling tides, while the former structure is abandoned to the water to create a new habitat for flora and fauna. This softening of a previously very rigid landscape returns the river to something like its pre-industrial state, before its edges had been cut back and the bed dredged to create a safe passage for ships.

People will inhabit the site alongside other non-human actants, rather than in opposition of them as has previously been the case. Structures formed of organic materials will create a Village, where the local community might democratically engage with the construction and design process to establish spaces that suit their needs. These buildings can expand and change over time, or be removed if they become surplus with much of the material suitable to be re-used again.



The Lunar Cycle and its Effects on the Clyde



The Flooding of the Graving Docks



The Flooding of the Graving Docks



# Glasgow's Show Quarter

Hannah Keane, Stage 5

Intervention

Hannah's thesis integrates two closely-linked themes: marginalised peoples and marginal districts.

The marginalised people are Glasgow's show people: a group with a rich history of entertaining and craftsmanship in Glasgow, but one that has been subjected over decades to discrimination and abuses. The chosen marginal district is Shettleston, an impoverished area in the east end of the city with a high concentration of yards and sites belonging to the show people.

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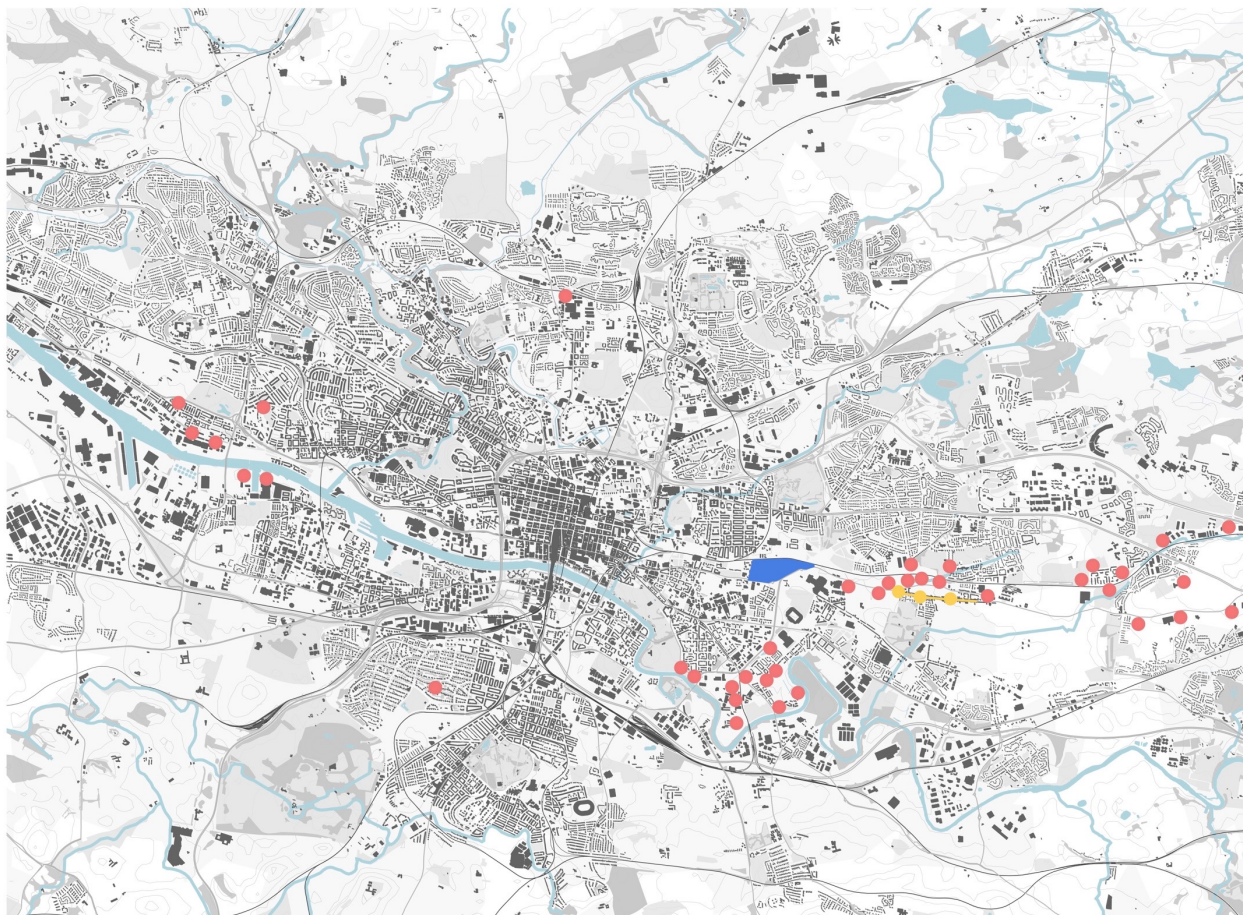
The thesis proposes a new 'show district' along Shettleston Road, a high street years in decline. The sites belonging to the show people in the area are often screened off and kept secure in order to avoid any chance of conflict. Hannah proposes instead celebrating the culture and specific talents of the show people in a very public way: through the erection of pavilions and temporary interventions between permanent structures intended to showcase and teach skills related to the shows.

These playful interventions are set at strategic intervals to activate a route down the street. Thresholds are used to create drama and anticipation, and the playful use of colour and light mean the proposals act as beacons and key nodes along the street. A close analysis of construction techniques used by the show people has prompted a focus on lightweight versatile structures, that can be adapted and changed as the community needs.



The Circus School



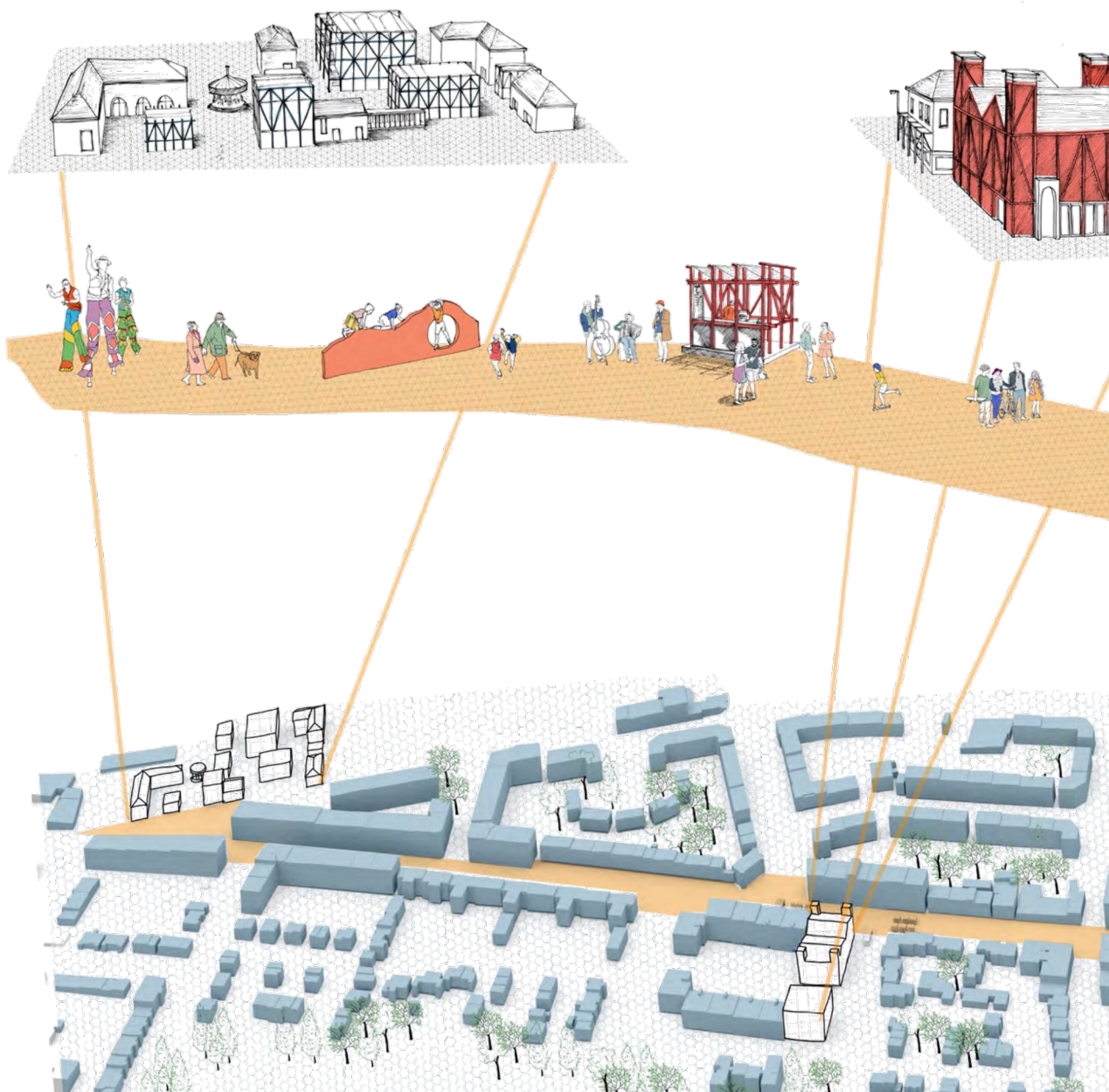


Intervention

109

- Show Yards ■
- Historic Location of Glasgow ■
- Fair ■





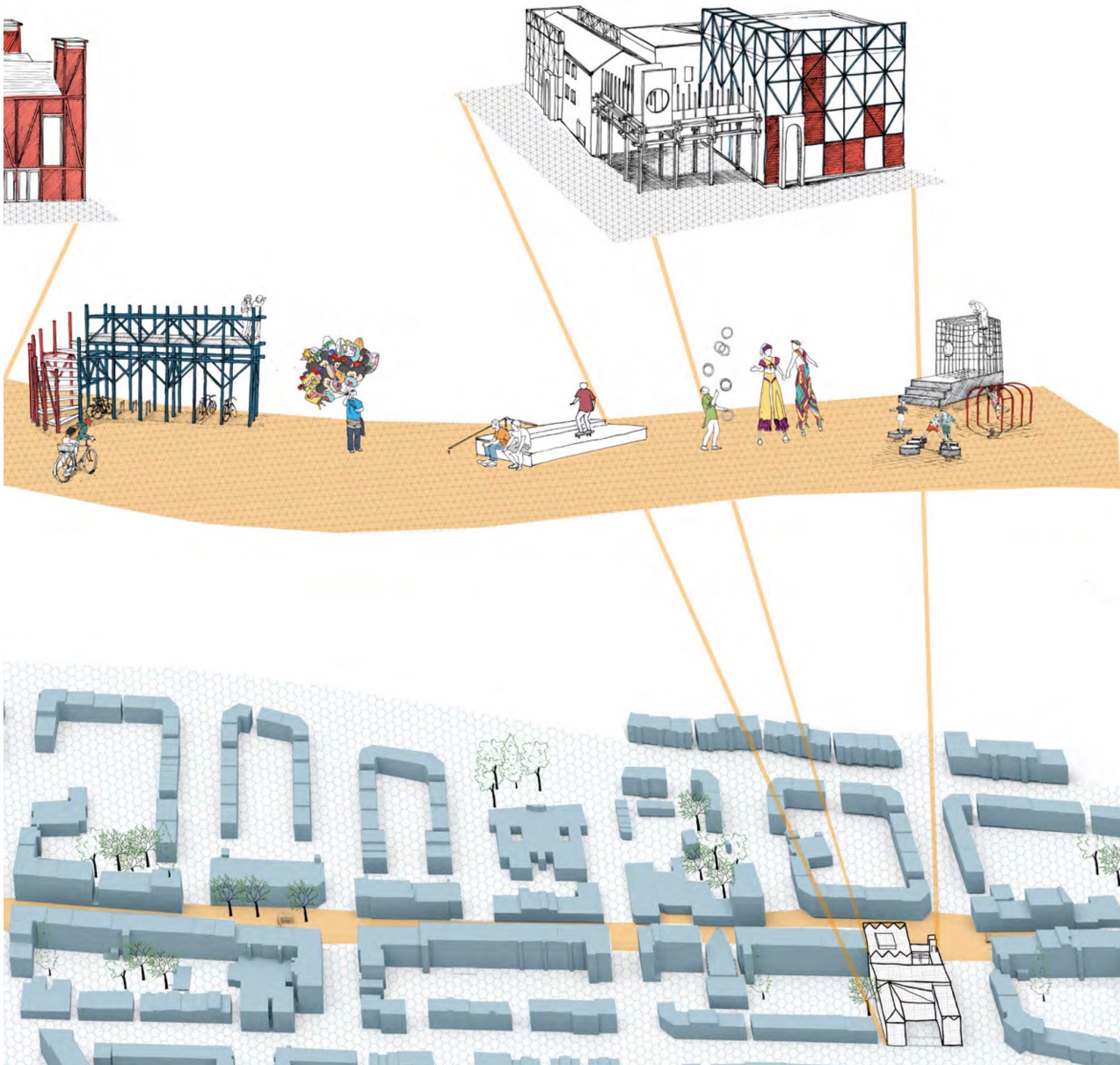
### Archive

A space to showcase the history and culture of the show people, their crafts and their stories.

### Play House

Bringing a performance space back to Shettleston in a nod to the legacy of cinema the show people created with the introduction of bioscope theatres into the fairs.





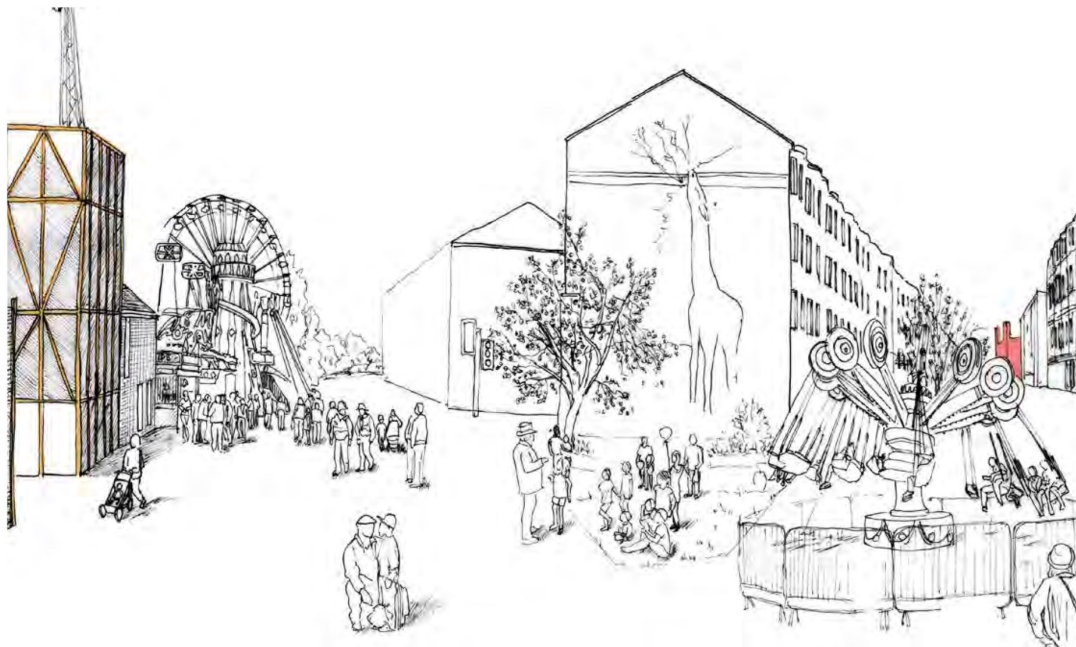
### Playful Interventions

Areas for temporary booths, pavilions and play equipment are planned to inhabit the length of the high street, promoting activity and social interaction.

### Circus School

A fun place full of activity, teaching performance skills that have been utilised for centuries within the circus.





A view from the Archive looking towards the Theatre



A view from the Theatre looking towards the Circus School



A view of the street at night

# The Weir'd New Clyde

Liam Davies, Stage 5

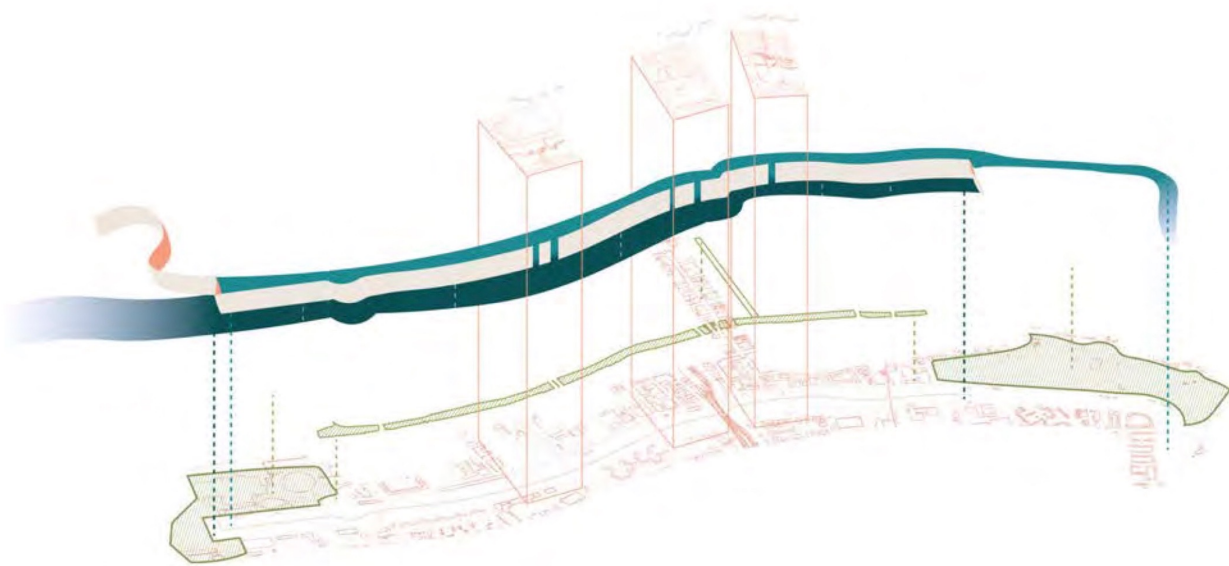
Liam's ambitious thesis proposal seeks to reintegrate the river Clyde into the useful fabric of the city.

A once invaluable resource to the city of Glasgow, the river has seen its status decline as Glasgow continues to move beyond its industrial history. The city has turned its back on the river that flows through its heart. Liam proposes a major new piece of infrastructure to be integrated into the river: an east-west weir that divides the Clyde along its length within the city boundary, providing renewable energy, new public-transport options and pedestrian crossing at key points. It also affords new opportunities for re-wilding the river; re-introducing biodiversity lost when the river was dredged and widened to make room for ships.

Though the scheme proposes a masterplan for the entire length of the urban river Clyde, Liam selects three key sites as strategic points: Anderson Quay, Broomielaw and Clyde Street. Using these three sites, the thesis proposes a new water-based travel hub, recreational spaces and parks, re-wilded sections of the river and its bank, and new energy-generating infrastructure.







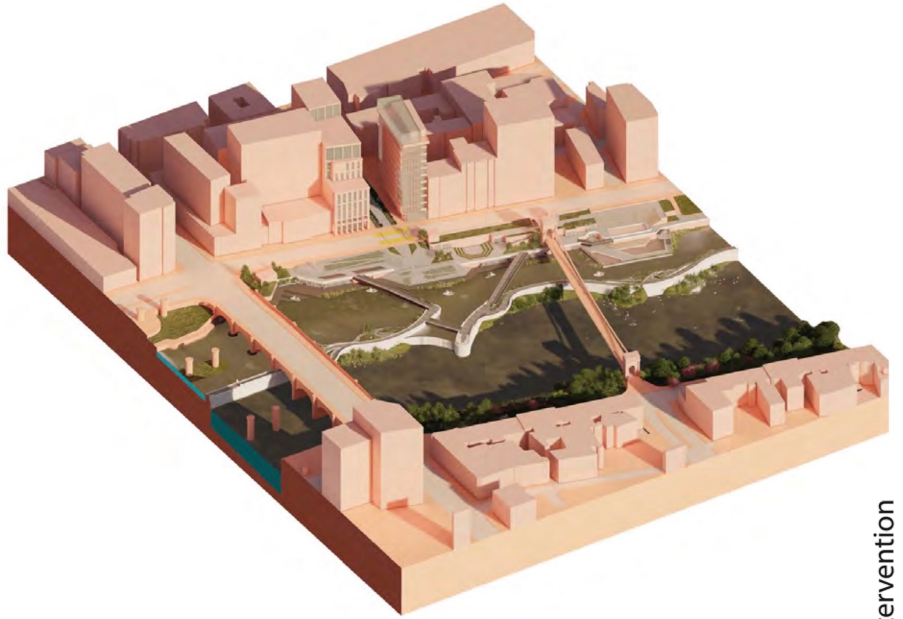
An overview of the scheme



Anderson Quay



Broomielaw



Intervention

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Chosen Sites





Ecology



Ecology



Regeneration

Intervention



Regeneration

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# Islands in the City

Sophie Curran, Stage 5

Intervention

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The whole city of Glasgow is currently classified as 'potentially vulnerable' with regards to flooding and the rising sea levels. We are now faced with a crucial moment in time; if rapid change doesn't begin taking place we are accepting the prospect of irreversible damage. 'Islands in the city' re-introduces the lost Molendinar Burn with a series of interventions celebrating water processing techniques. Looking to mitigate the dangers associated with flooding within the city; as well as promoting the awareness of the climate crisis, the project rethinks how we interact with blue infrastructure. A series of events run through the East of the city linked by the newly de-culverted Molendinar Burn and culminate in Glasgow Green where the surface-water will be collected in the form of a bath house. The intervention then also makes use of the fragmented pockets of vacant land in the inner city of Glasgow, repurposing spaces often associated with antisocial behaviour.



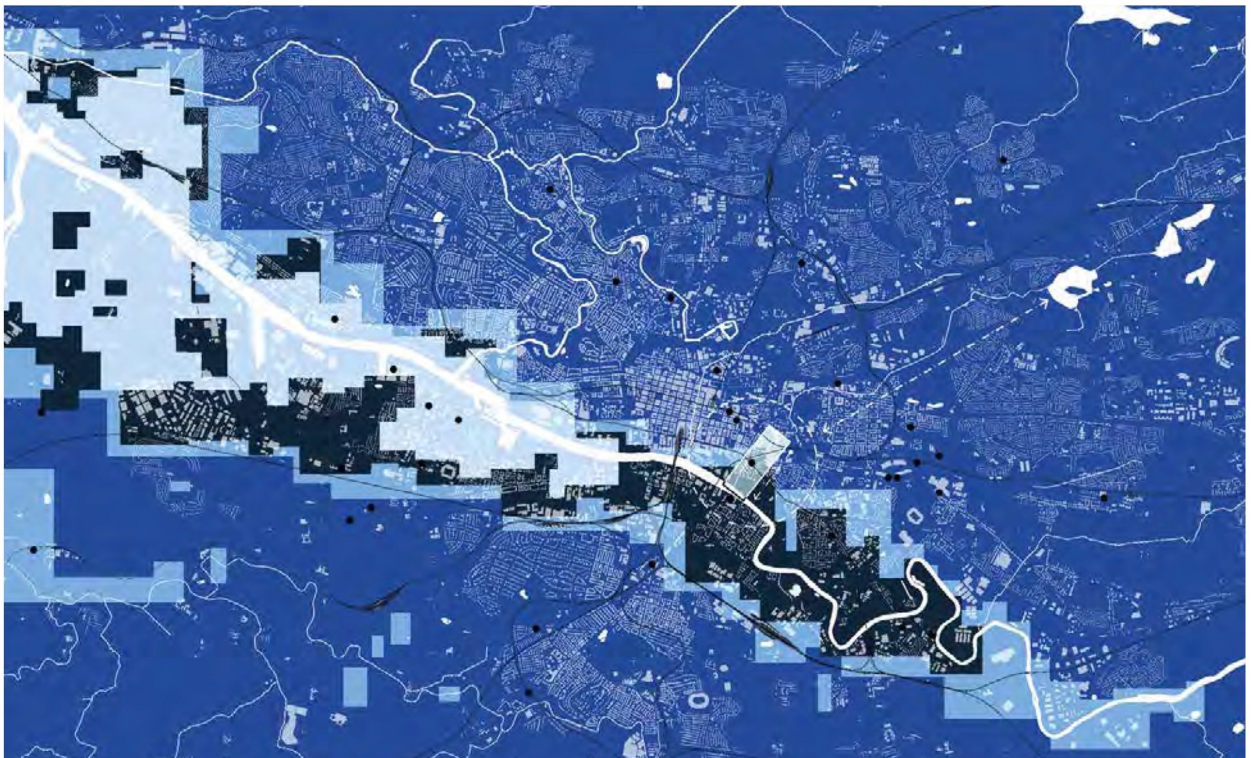
Above, Nature Reserve







Intervention



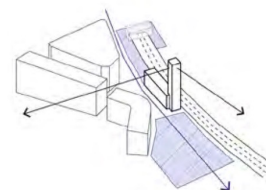
121

Above Ascending: Sea Water Flooding, Surface Water Flooding

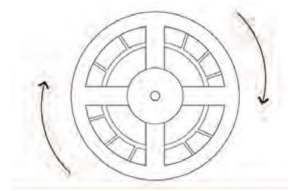




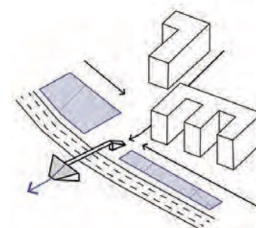
Masterplan . Ma



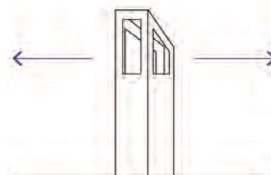
Train Station . Forecourt



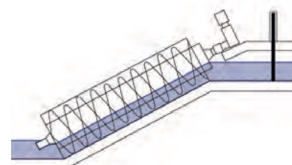
Hydro Turbine



Bridge Links

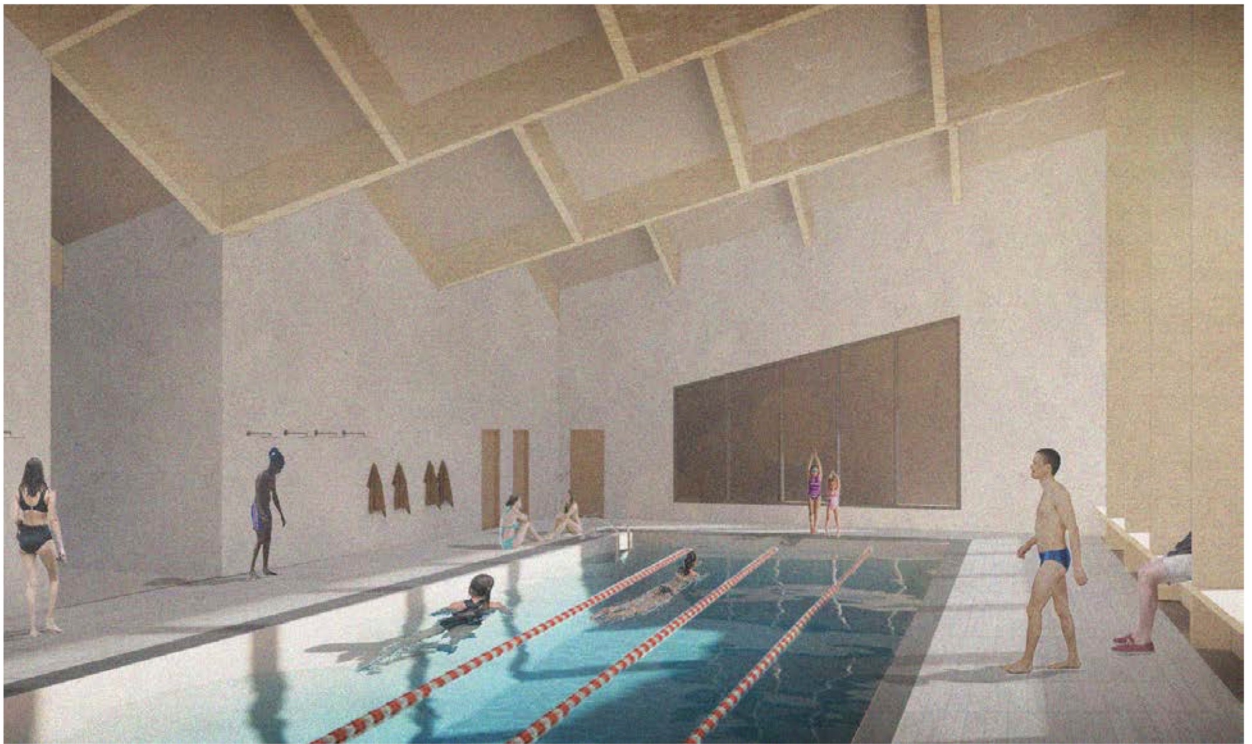


Look Out Tower



Archimedes Screw Pump





Intervention

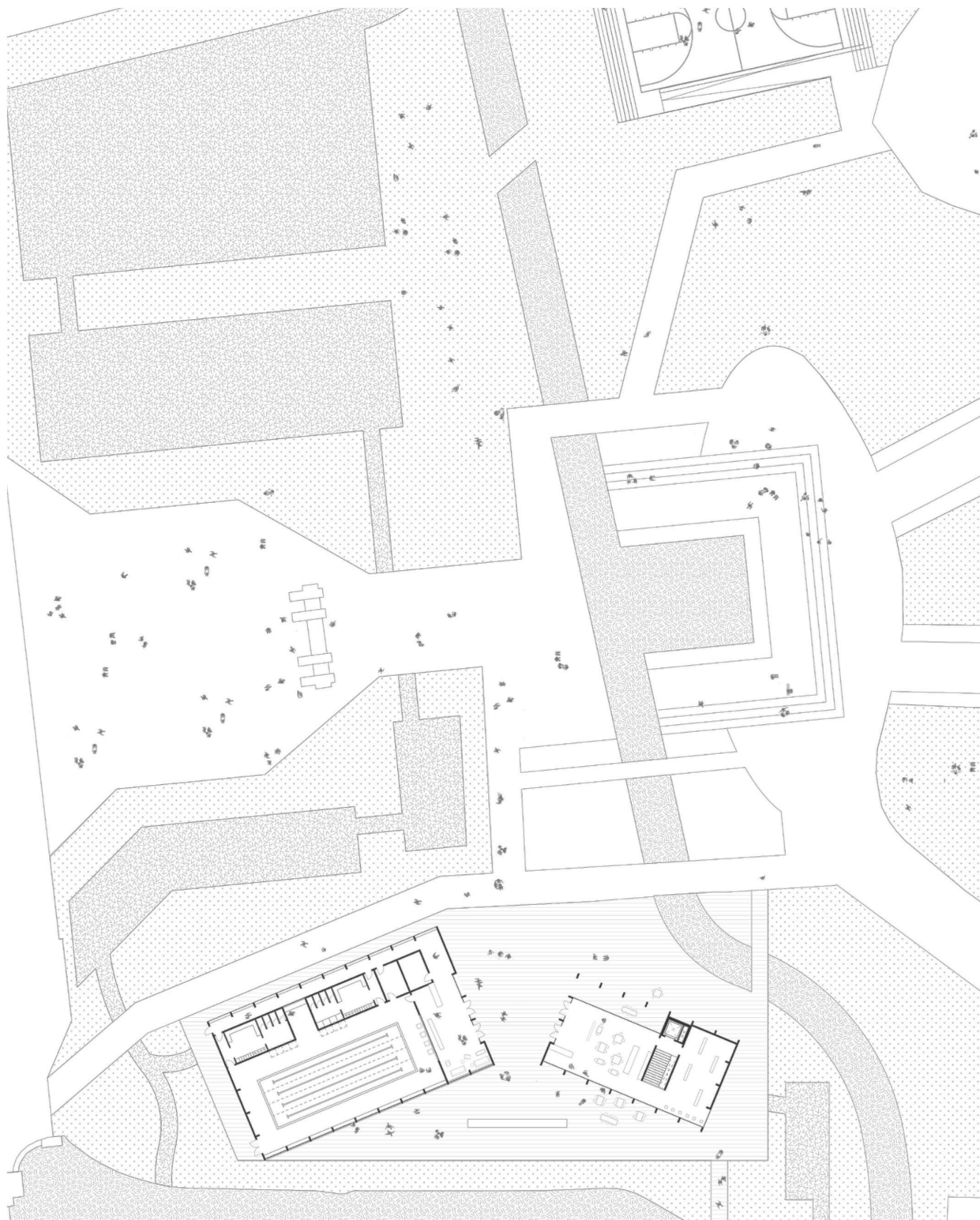
Community Pool



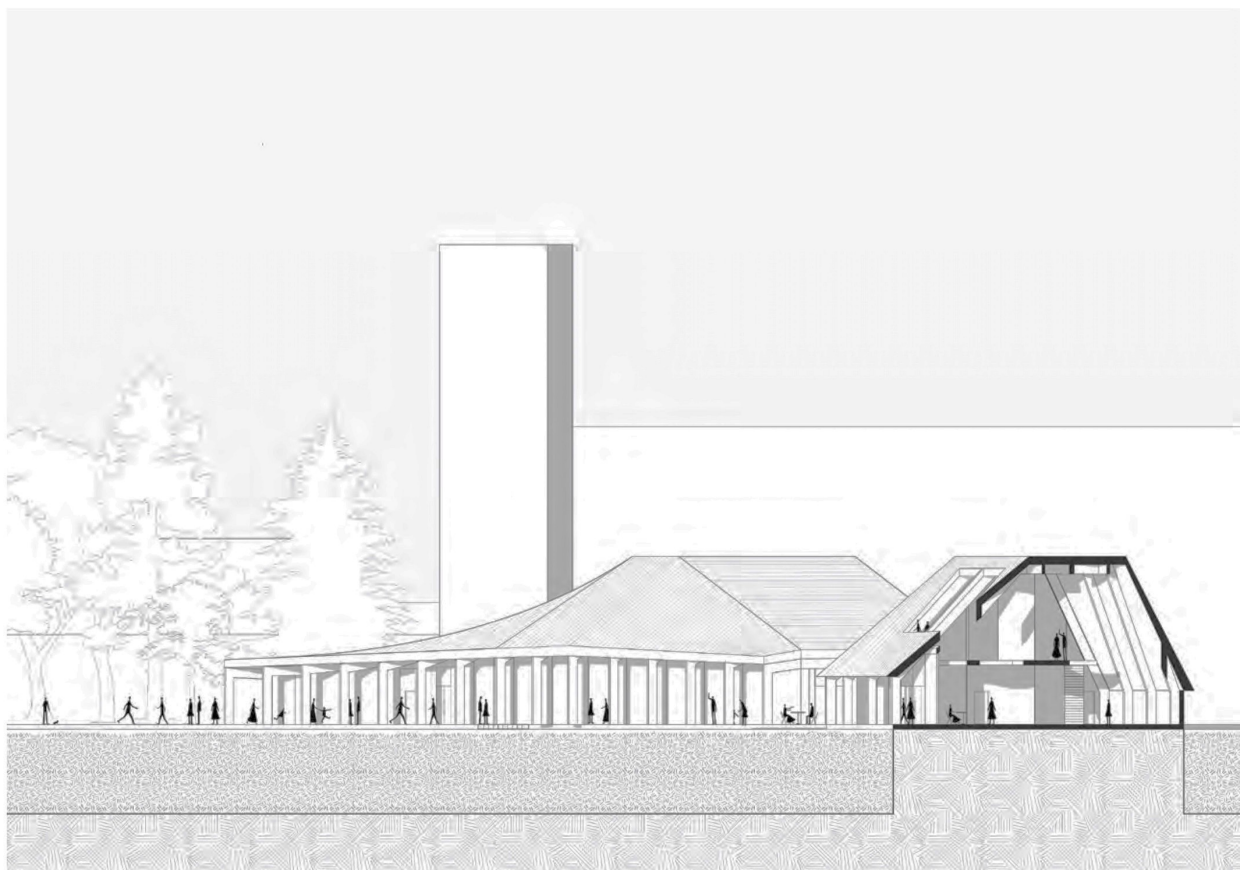
123

Bath House





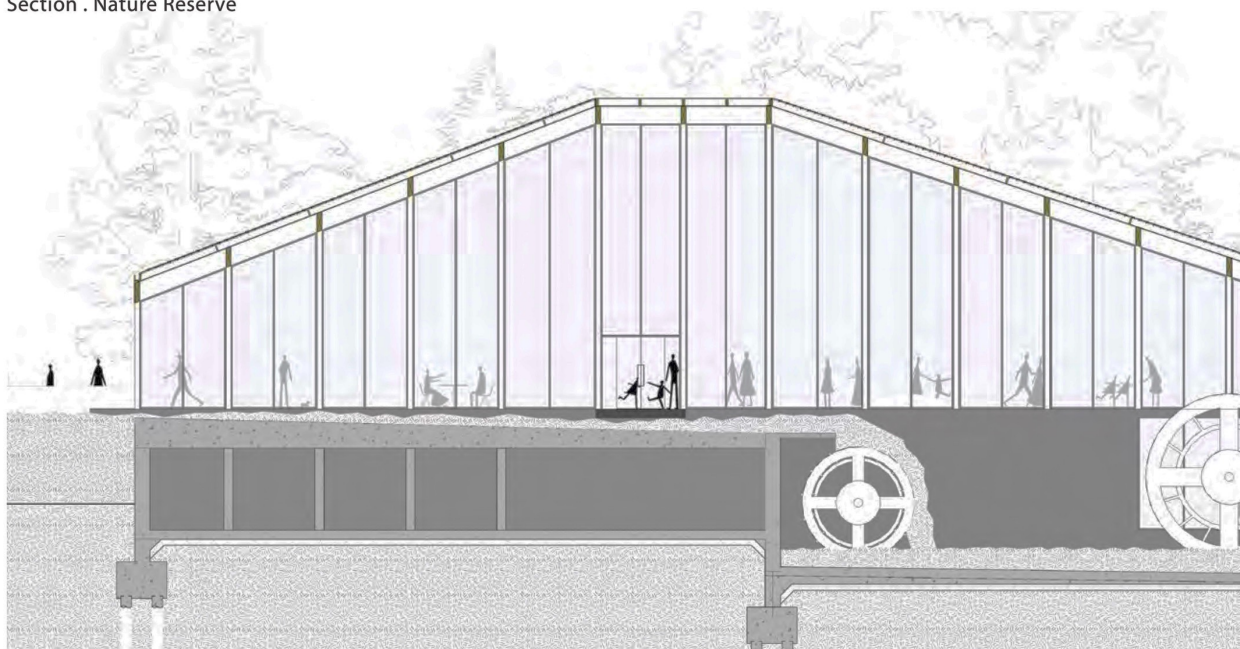
Plan . Ground Floor Nature



Section . Nature Reserve

Intervention

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Section . Hydro Turbines

# The Atlas of the North

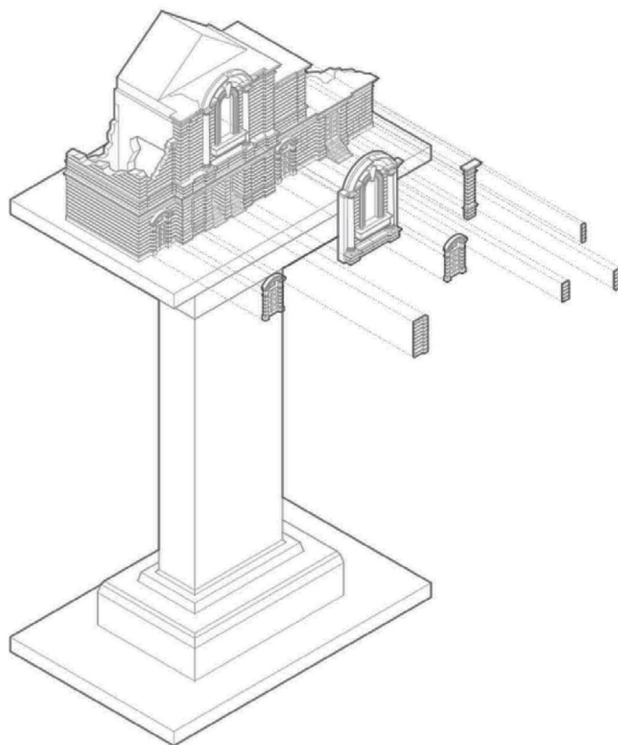
Maisie Tudge, Stage 5

Intervention

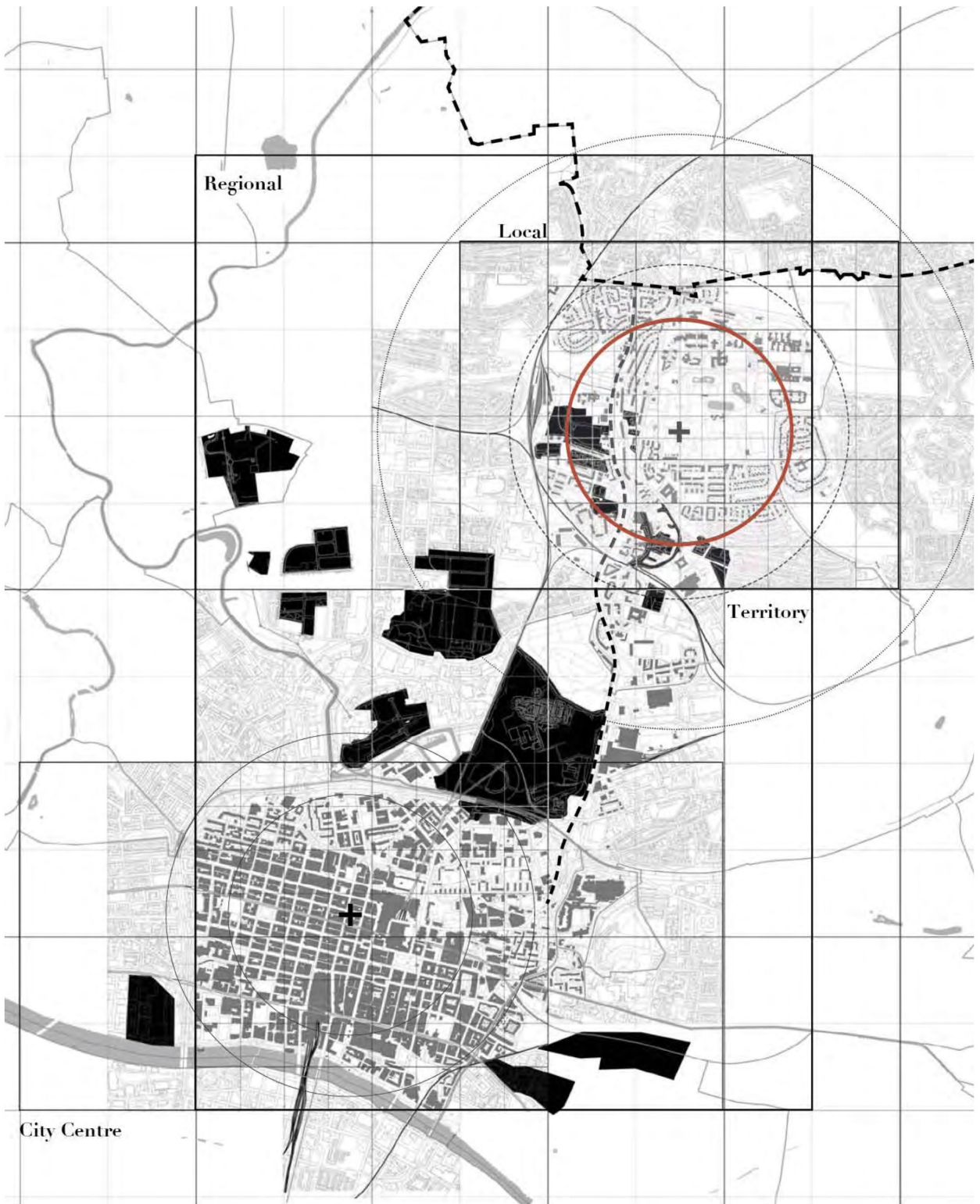
The Intervention tests the death of buildings, whether destruction, dereliction or a new lease of life. Sparked by the mass demolition Glasgow has faced since the 1960's Comprehensive Development Plan, the project acts as a 'momento mori' to the lost built fabric of our environment. Immortalising the forgotten histories of Glasgow's former Industrial Centres through a Memorial; acting as both Monument and Museum.

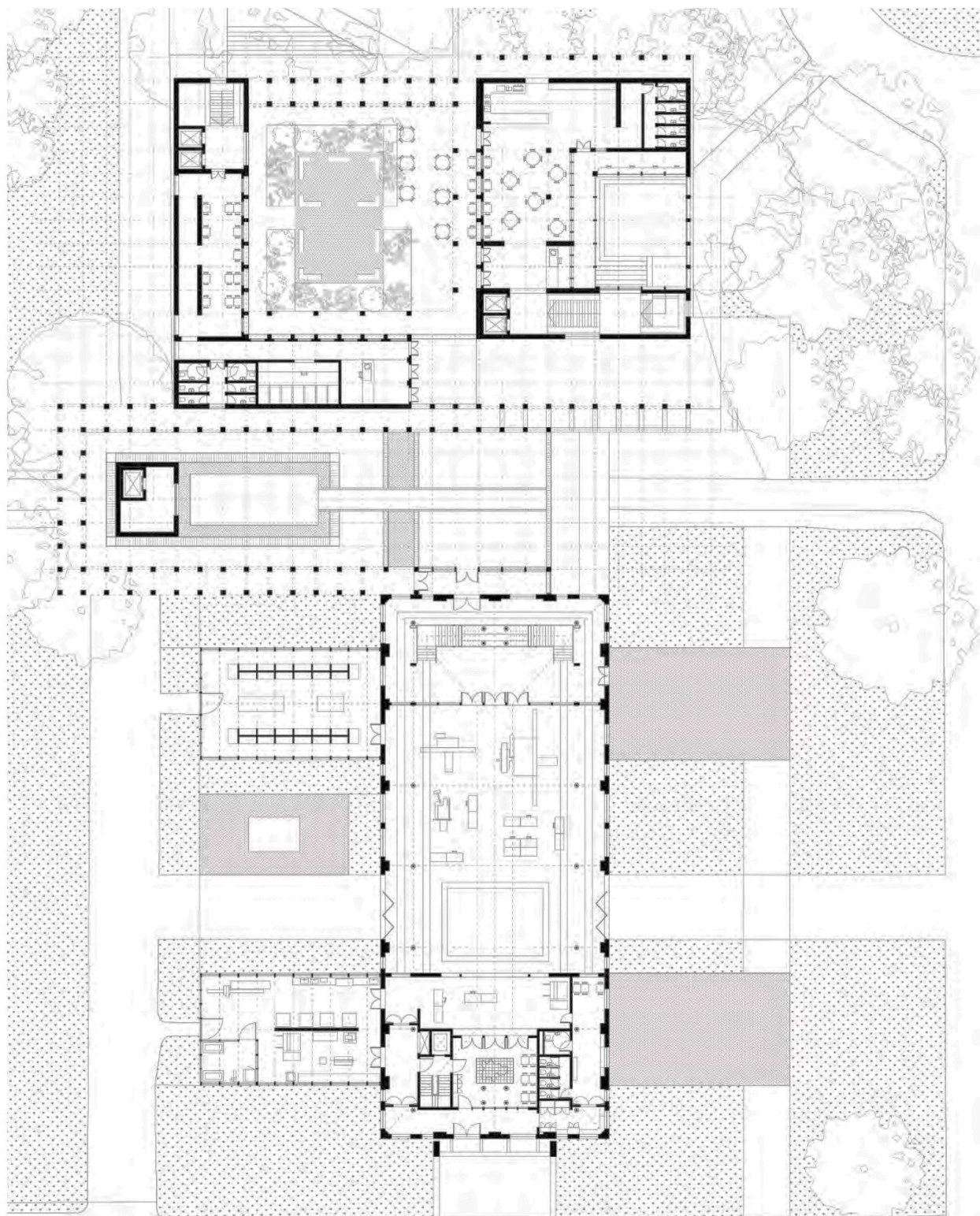
126

Focusing on the restoration of Springburn winter gardens, 'Atlas of the North' intends to use the restored gardens as a workshop space to repair salvaged built forms, becoming an epicentre of hope for the future. A proposed neighbouring museum reflects the loss of the past through a cladding of salvaged material from locally demolished buildings. The interventions address a loss of identity and abandonment many parts of Glasgow face, whilst promoting a sustainable and restorative trajectory for the city. As the project takes on the ethos of circular economy, it will extend the living metaphor in reclaimed materiality; prolonging the material lifecycle from cradle to grave - to cradle to cradle.



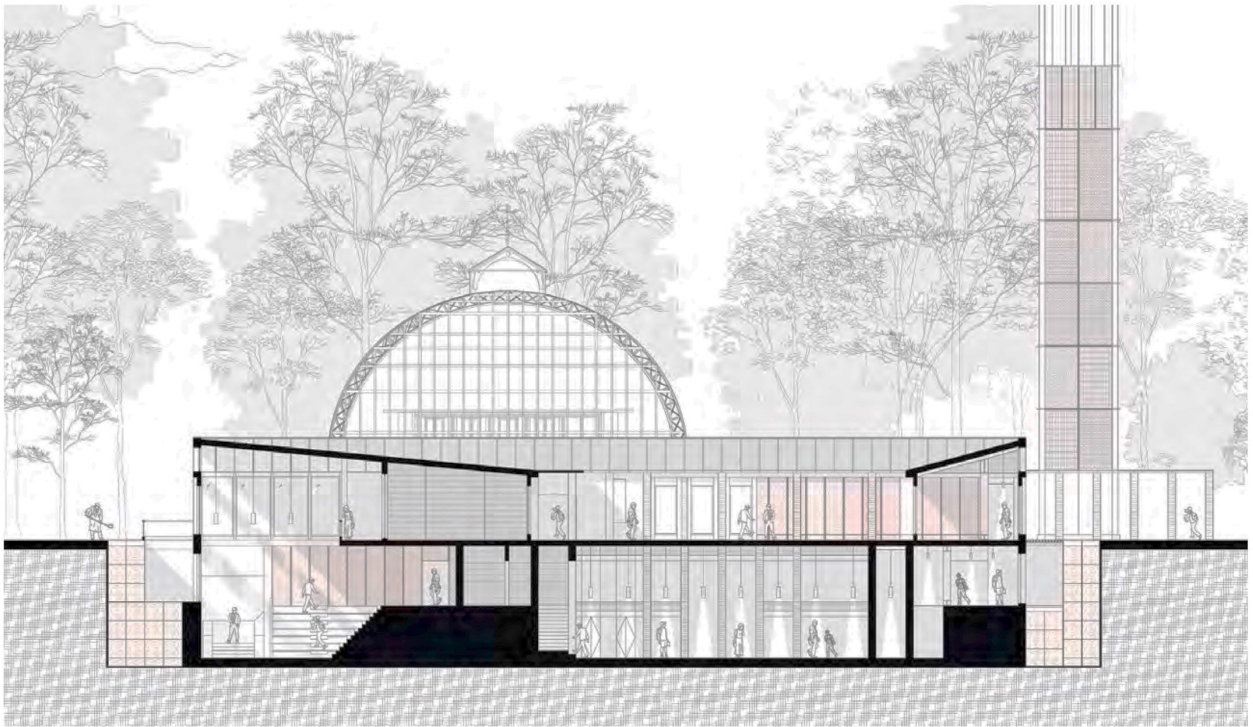






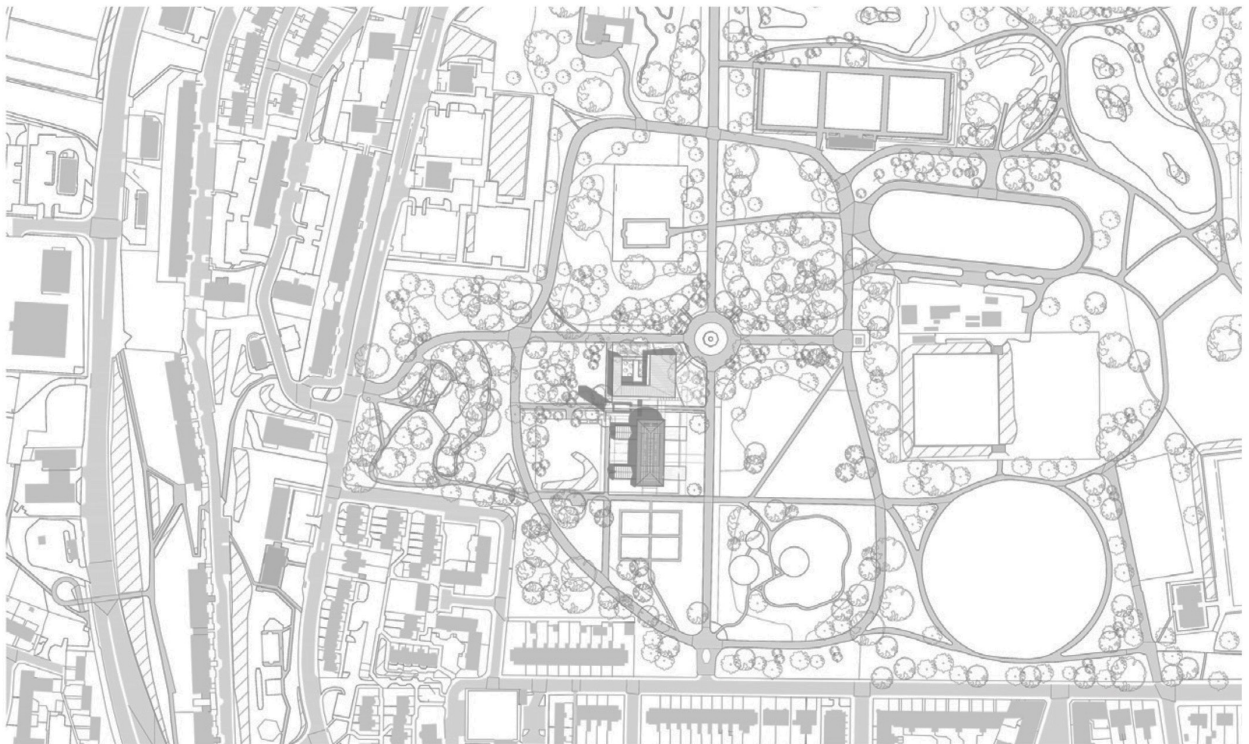
Ground Floor Plan





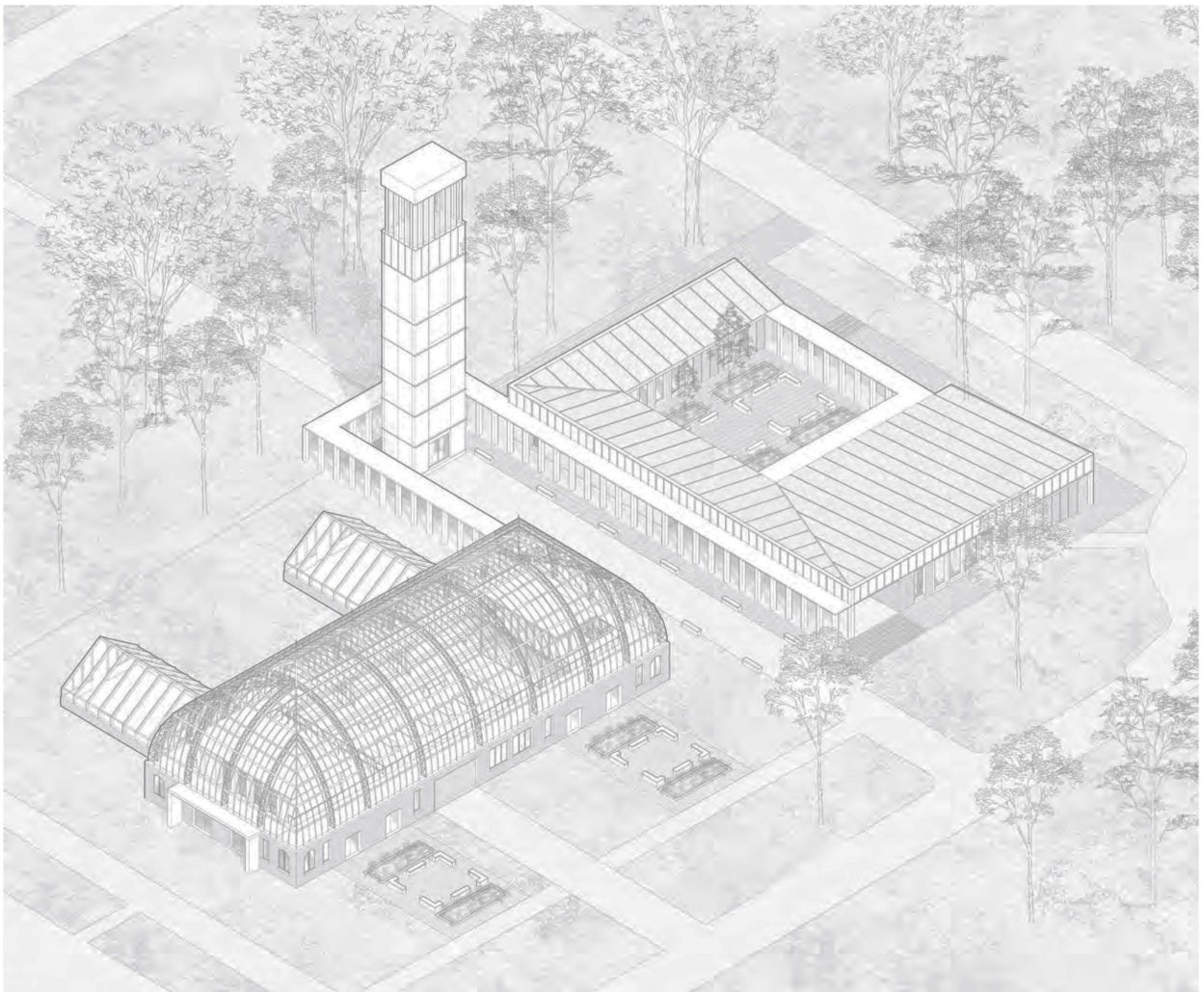
Intervention

Cross Section Through Museum

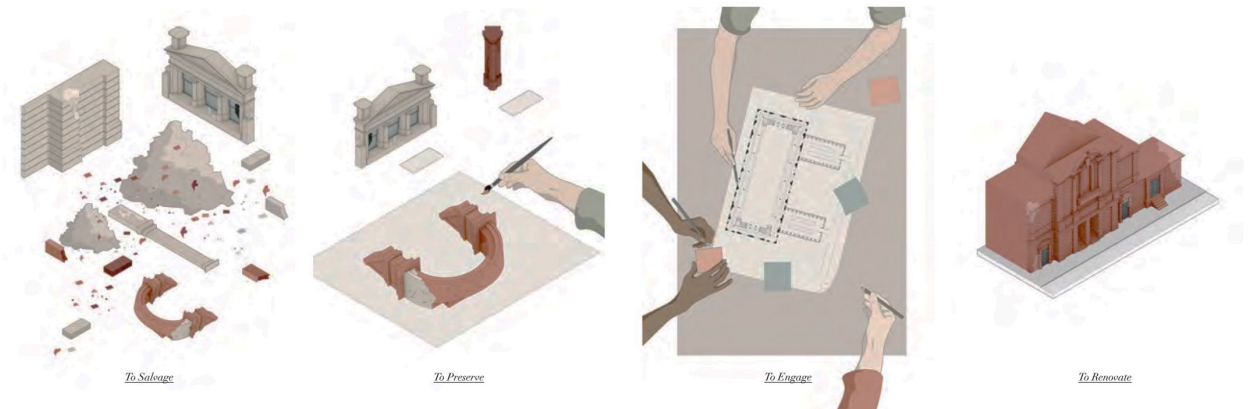


Garden Site Plan





Axonometric of Springburn Winter Gardens



To Preserve Disappearing Glasgow





The Museum of Lost Glasgow



Winter Gardens Workshop



Reflection Courtyard

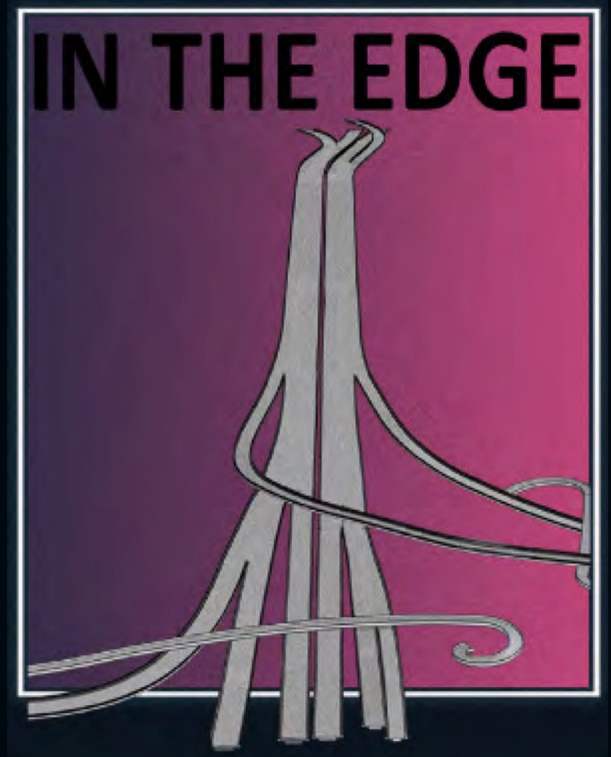


Public Halls

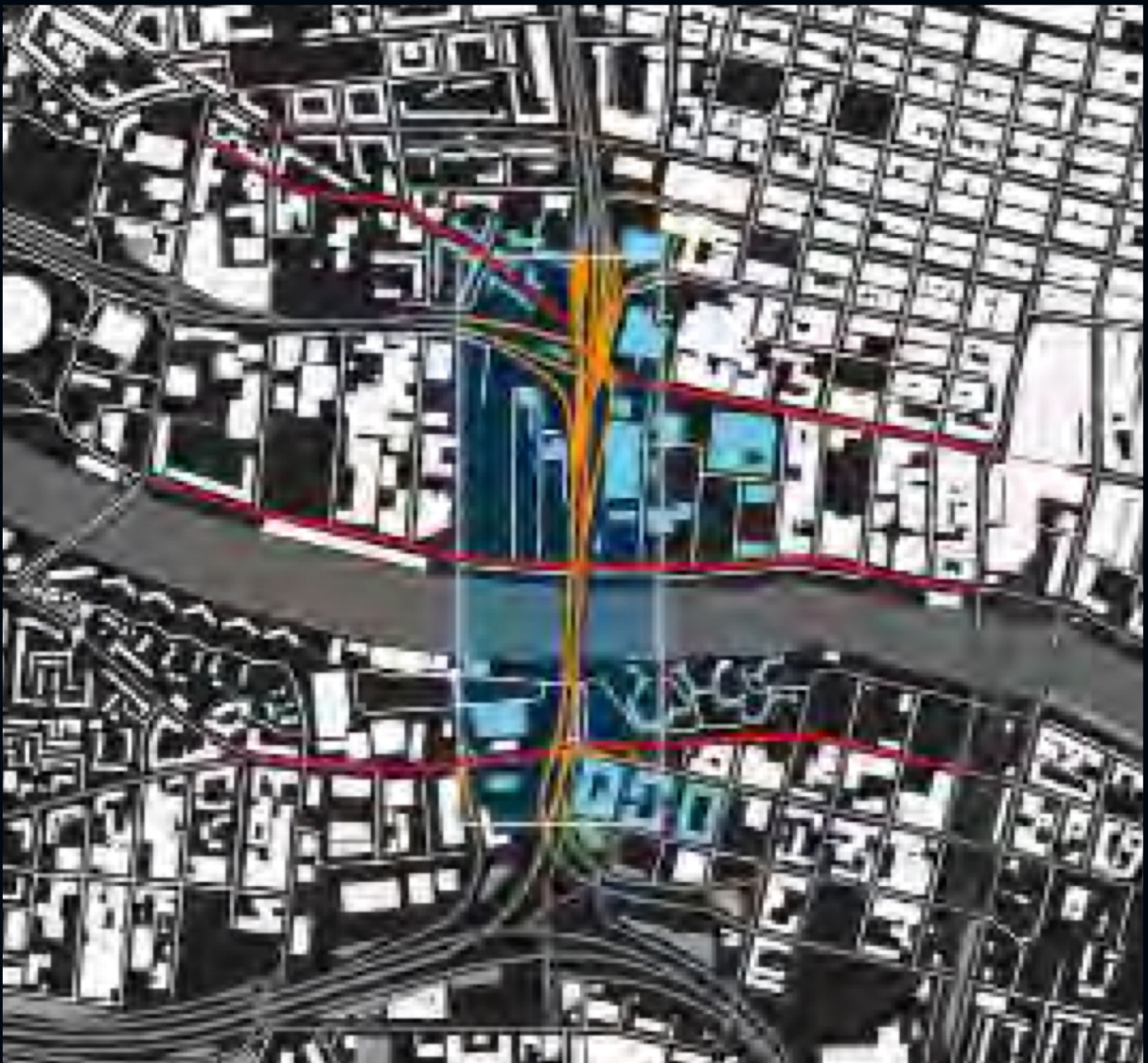
# In the Edge

Alexander Mackay, Stage 5

Alexander Mackay confronts the extreme physical boundaries the M8 has imposed on Glasgow. The Liminal spaces that are created by the dividing motorway, cut the cities urban fabric and disrupt the social cohesion. 'In the Edge' looks at the divide between the West-End and the City Centre. In focus, the Kingston to Anderson section exemplifies the uninhabited, unsafe and vast spatial conditions created by the M8. Underneath the monolithic concrete bridge holding 10 lanes of traffic, the proposal will reknit the adjacent sides with a diverse and adaptable urban proposal. Residential, retail, hospitality and civic activate the neighbourhood and create a strong social cohesion and identity through the diverse usage. The poor air quality and constant noise give possibility for extensive technical solutions and resolutions to inhabiting many other liminal spaces throughout the city. By borrowing Glasgow's rich vernacular, the proposals that bridge the spaces will be familiar whilst speaking an architectural language of their own.

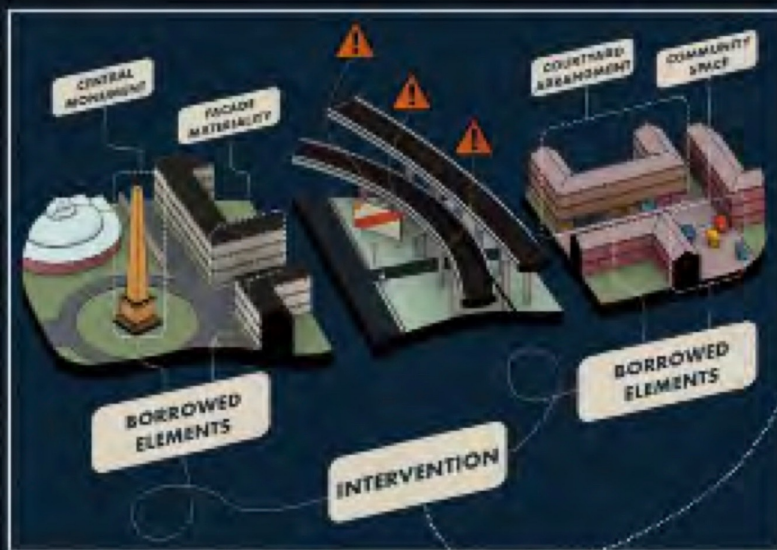




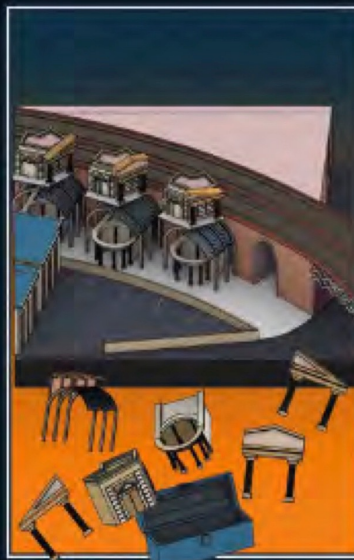
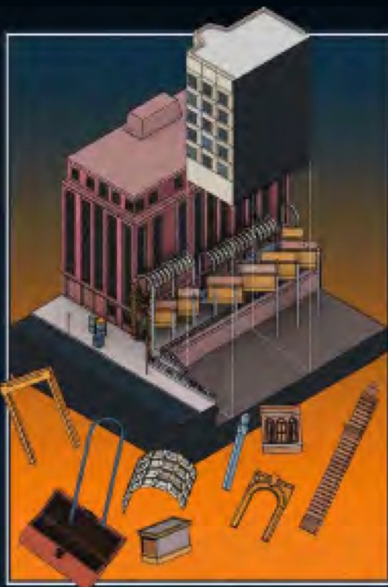


Above; Site Plan . Kingston to Anderson, Below Manifesto



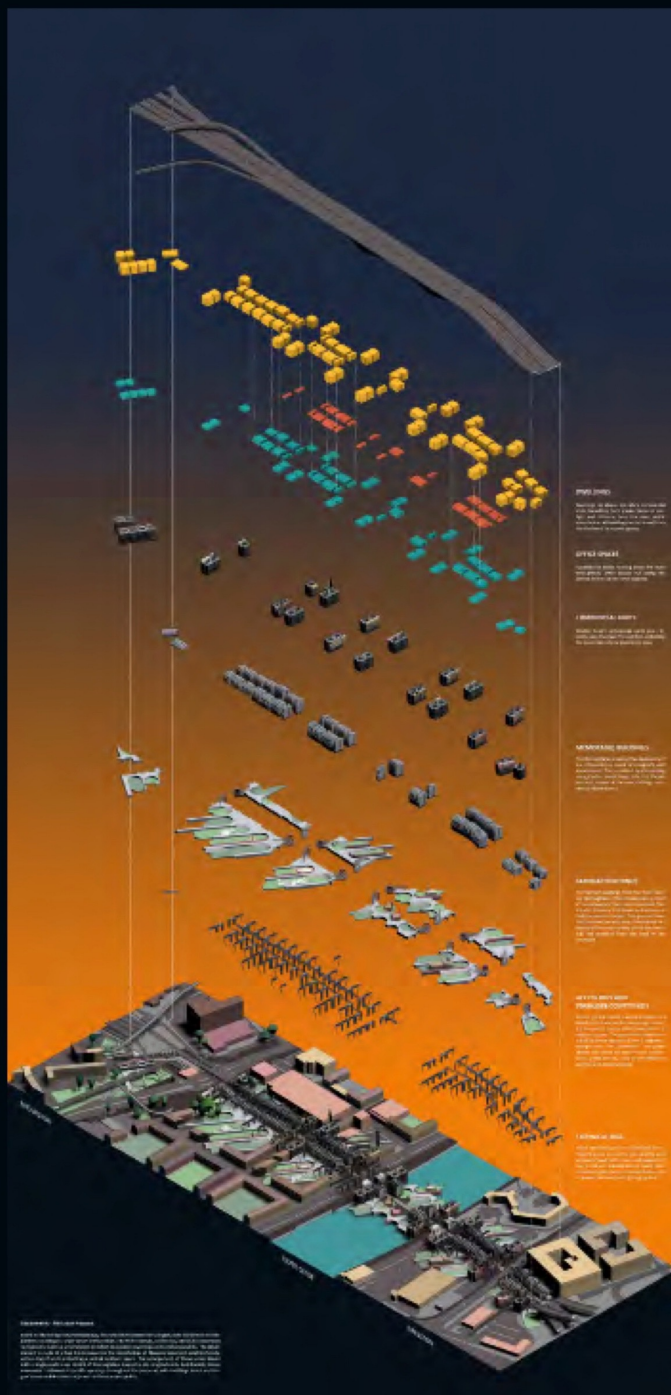


Design Methodology . Borrowing and Appropriating

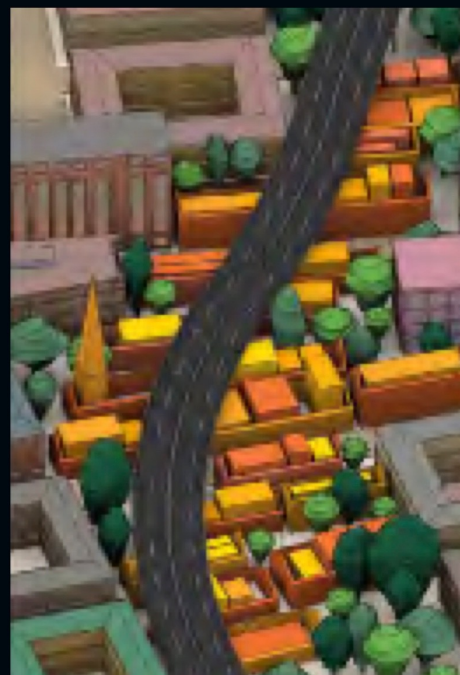


Borrowing and Appropriating . A Methodology for Familiar Architecture





Site Isonometric . Full Urban Proposal



Manifesto Axonometric





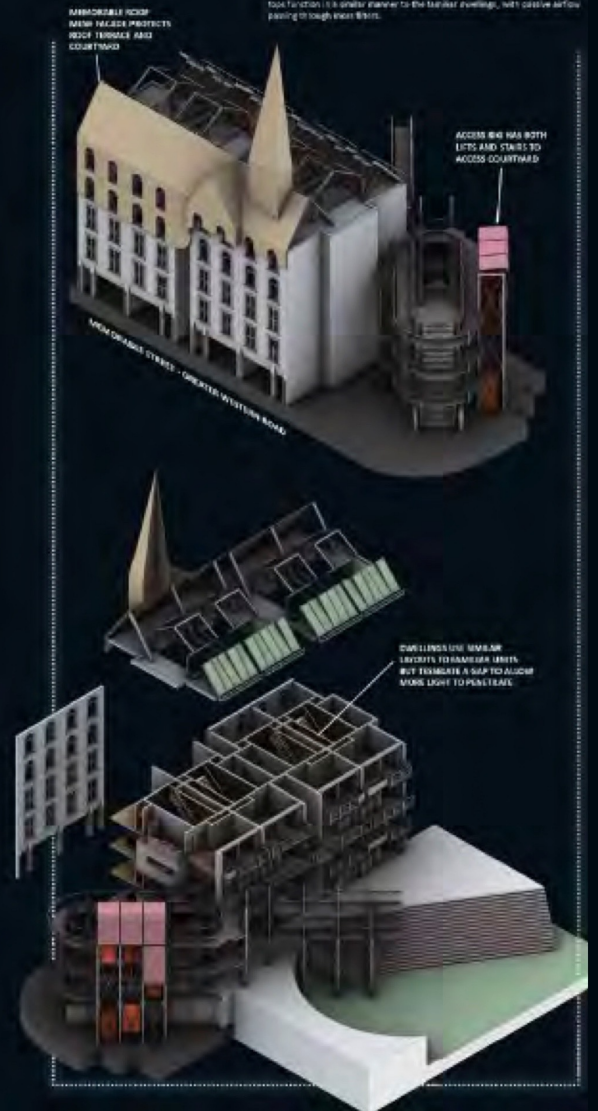
Plan of Full Urban Proposal

## MEMORABLE DWELLINGS

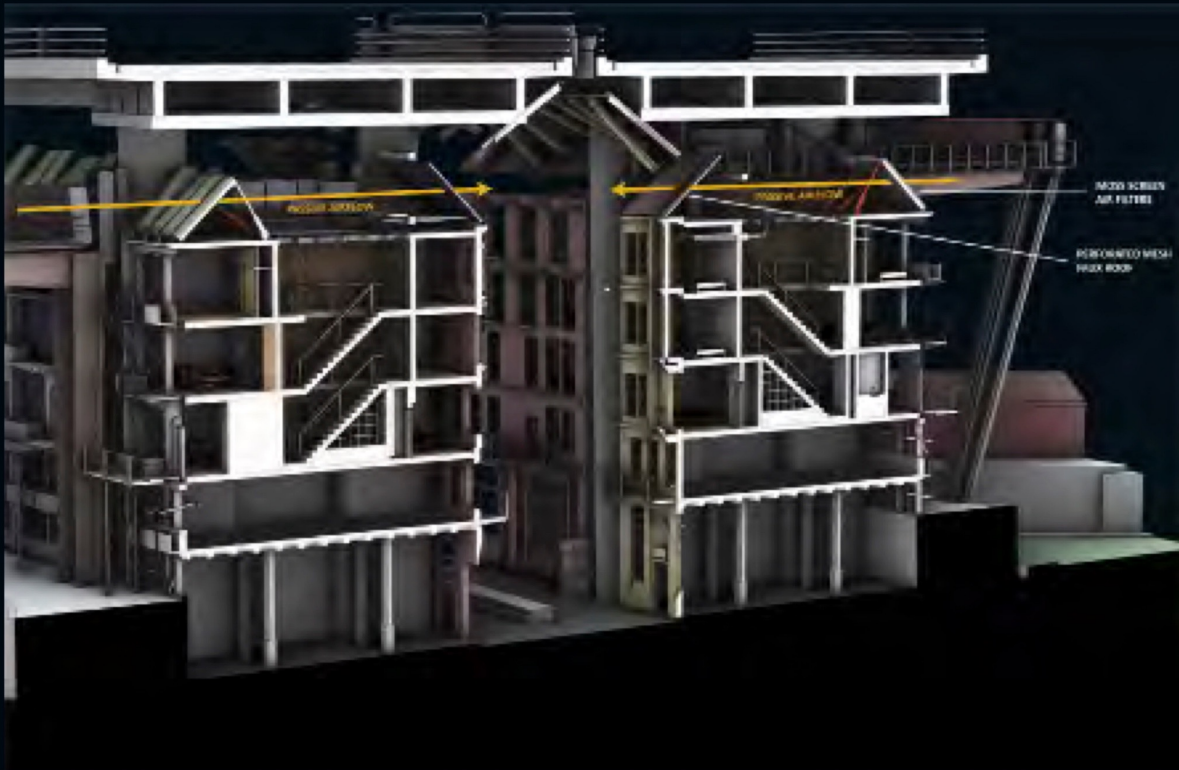
### Memorable Dwellings - Borrowed Rooftops

The memorable streets used in the collage city design process are realized as mixed-use buildings which are adjacent to the street. These buildings ensure the continued vitality of pedestrian buildings along the street. The facades and materials of these buildings are integrated into a mesh roof structure, creating a canopy over the street and allowing more light into the interior and memorable neighborhoods.

The plan also features a central street with two main streets and a side street. Light wells from the top of the building to the ground floor allow daylight to reach the deeper spaces of the building. The roof-top function is a smaller canopy to the larger dwellings, with a central airway passing through the street.



Memorable Dwellings



Perspective Section . Main Street and Familiar Dwellings



Memorable Facades

# Imagine a City

Alesia Berahavava. Stage 5

Public spaces in city centres no longer unite, but rather exclude. Reformed space with aims to create space open to all must be designed in cohesion with well derived programming from both residential and public aspects - implemental structural integrations that uplift and connect each member of our society.

The project is a proposition of a pansocial-infastructure; one that imagines and builds a vision of new public space. This then establishes an enriching individual and communal way of life, a sense of belonging.

As delicate boundaries between public and private are studied, the project fabricates an environment of community led welcoming pathways and engaging destinations.





# Connecting *through* Fragmented Landscapes

Tess Hillan. Stage 5

Historically a site of extraction and only recently incorporated into the city, Easterhouse sits on Glasgow's periphery as a relic of the mid 20th century attitude to growth and sprawl.

Easterhouse is bordered on one side by the M8 motorway and on the other side by an environmentally crucial wetland ecosystem. This project explores how blurring the thresholds between these stratified territories can foster a new relationship between local residents and the environment, while reconnecting to the rest of Glasgow.

The lens of "carbon form" is a theoretical framework which has the end goal of architectural sustainability through holistic design thinking.



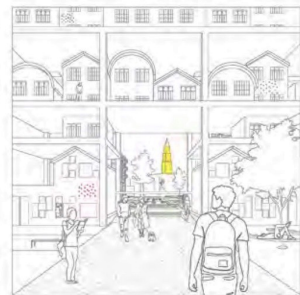
# Imagine a City

Derived building landscape aims to stimulate and frame vibrant public life between buildings - on streets, sidewalks, squares, and covered public areas - through the means of adjacent, small scale enterprises and residential units.

The project seeks to protect the inclusiveness of public spaces to foster tolerance, conviviality and dialogue.

Intervention

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Interior view of the public courtyard framed by self build

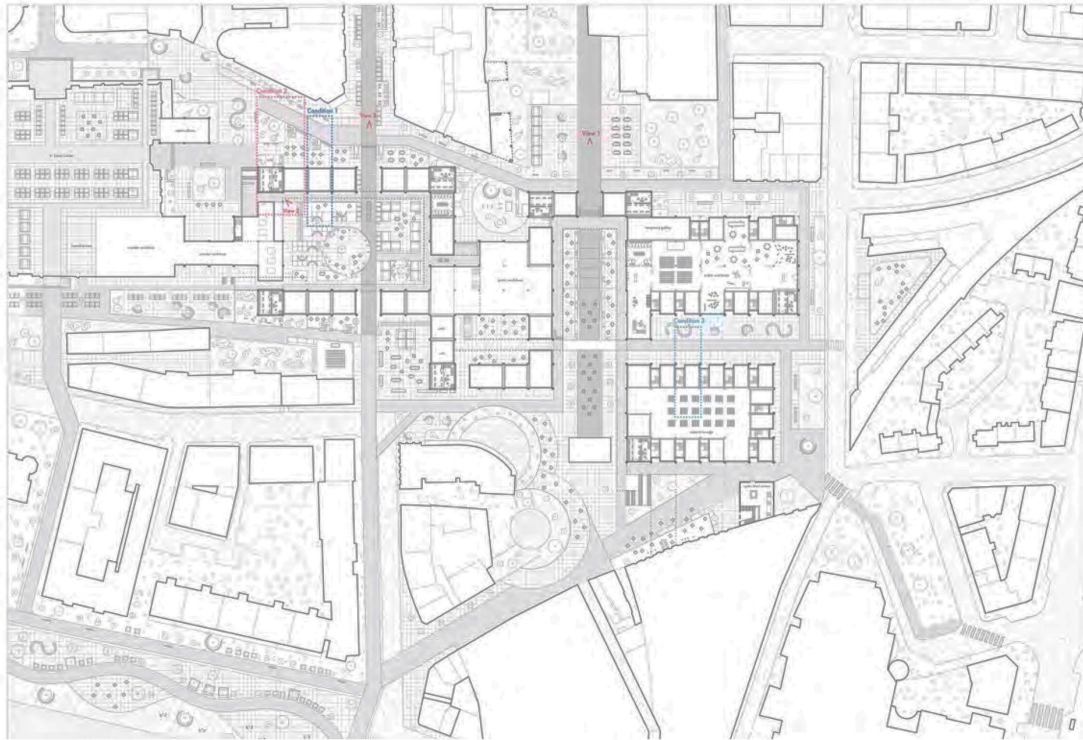


# Imagine a City

Intervention

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The chosen site is located centrally in the area of a ripped away railway infrastructure, St Enoch's Station.

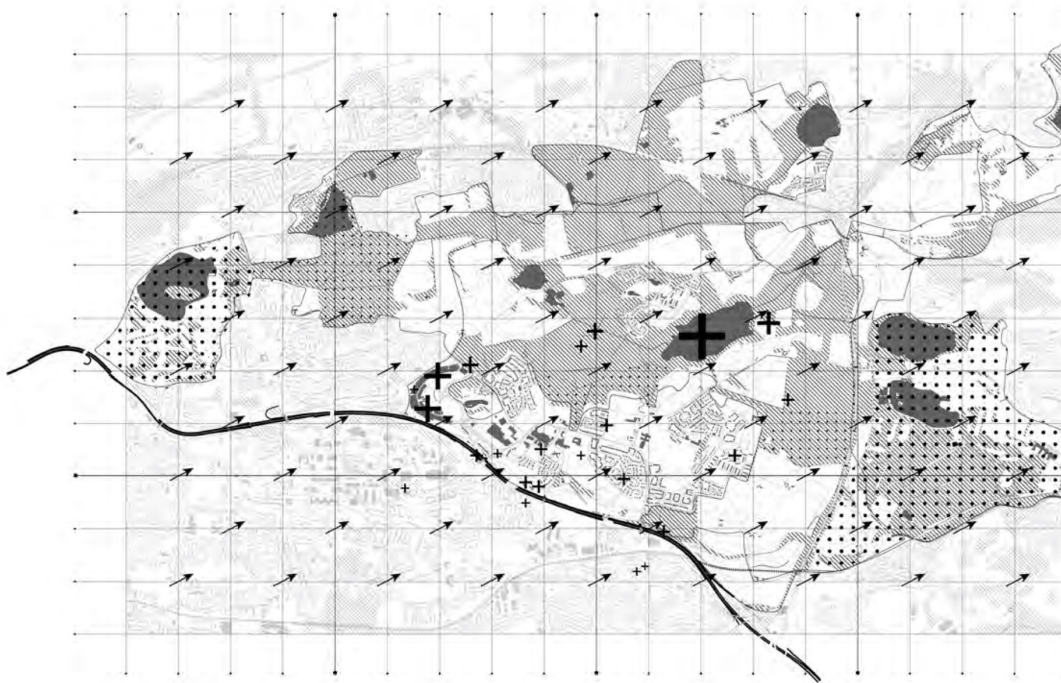
Cutting off urban fabric with its large privatised nature, an alienating response to democratised territory.

The proposal reactivated pedestrian nodes and creates a new Glasgow quarter.

Uncertain ownership by citizen participation in the construction of market units allows comfort in crossing new undefined thresholds.



# Connecting through Fragmented Landscapes



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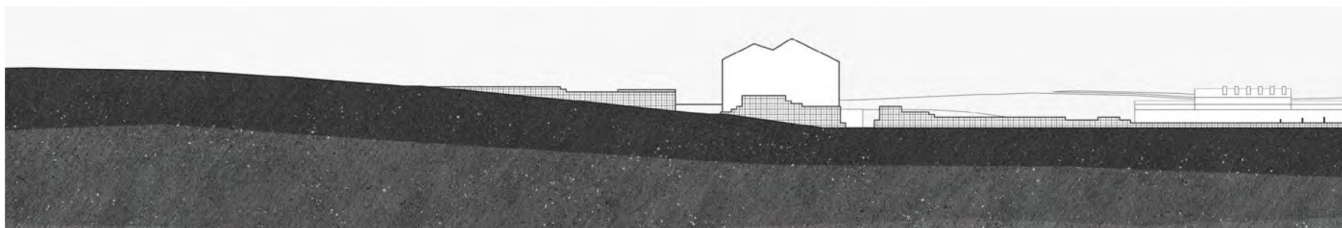
Focused on offsetting "carbon form"  
- this project builds on fundamental  
points of "post-carbon form"

**Designing with nature,**

**Responding to community,**

**Waste reduction,**

**User adaptability.**





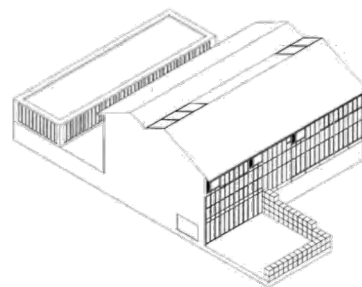
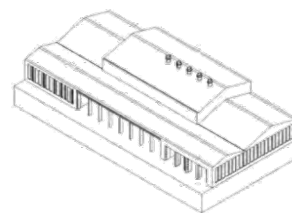
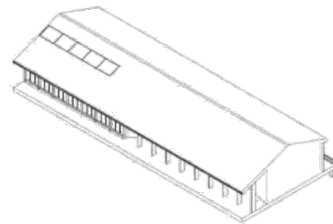


Auditorium

Rest Space between Research Facility

Internally, the Auditorium and spaces to rest become open public realm. Here the civic learned experience becomes conjoined with scientific development around our carbon futures.









The Research Centre and Archive, Kiln and Visitor centre are strategically positioned to focus on the visitor's approach and consequential questioning of our roles in carbon form, and connection through landscape.

## Connecting through Fragmented Landscapes



## "It Wisnae Us!"

Connor Dovle. Stage 5

Intervention

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Monuments and placenames across Glasgow's urban fabric give an insight into cultural hegemony of a past era, celebrating the city's now unsavoury links with the Transatlantic Slave Trade. Glasgow has conveniently boarded the ship of "cultural amnesia".

This project seeks to address the hidden historical references that have masked Glasgow's involvement with slavery and placed Glasgow on a misleading pedestal.

In re-writing the narrative, an anti-elitist symbol in the form of a counter monument will force onlookers to question existing historic monuments of Glasgow and their place in slavery. A recontextualisation of the city's Mercantile past is driven into the fabric.



# Opening the Edge

Eve Parsons. Stage 5

By looking to understand how defining elements of a city's built form reveal moments of the past, this thesis aims to question our collective memory since the Empire.

By rehearsing a new social contact in the microcosm of a building, we can disperse social cohesion generally.

Physical parallels of "lived and built" help question Glasgow's domination of colonial buildings in the city's fabric.

This proposal develops a form that both gives expression to under represented migrant communities, whilst also providing a program that facilitates wider expression, dialogue and learned experiences of the city's global cultures.



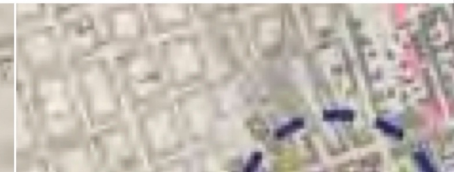
# "It Wisnae Us"



Present

Past

Monopolism of the trade triangle allowed Glasgow to become the British Empire's Second City. Today our monuments glorify slave owners as Glasgow's architectural aesthetic lays its foundations in brutal consequence of artistic splendour of the Empire.



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1778 - Jamaica Street warehouses trade buildings serve a population of 48,000 over 13 streets

1820 - Linear streets connect Merchant City and Trongate while a grid plan threatens the city's westward expansion, using the trade as core.



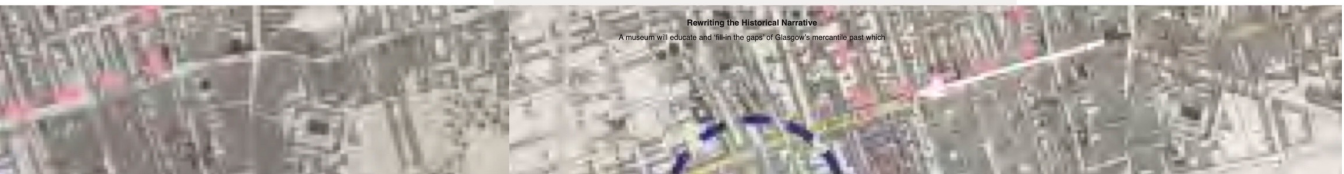
Exposing our history of wealth - A gateway to Merchant City, once a core link to the Transatlantic Slave Trade



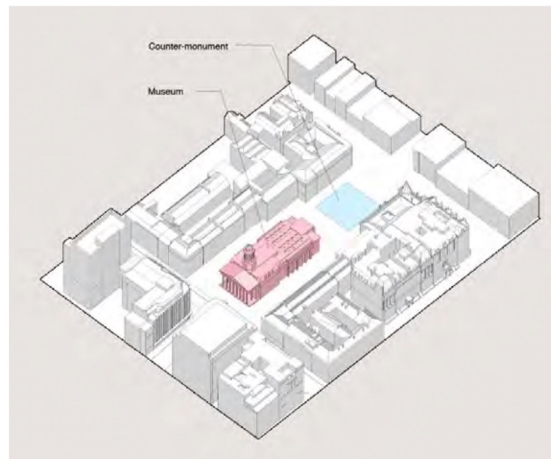
Counter Monument

In opposition, counter-monuments are ambiguous and resist any unified interpretation. They challenge traditional symbolism of monuments, and push back against their established norms. Often, counter-monuments reject the notion of monuments as an elitist emblem of power.





1830 - City density increases, industry growth on the Clyde grows a population of 200000



Rejection of the monument

# "It Wisnae Us"

Intervention

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*Describing the traditional order with a new skin*



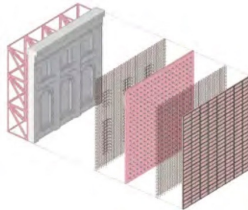
*Threshold Space*

## Counter-Monument

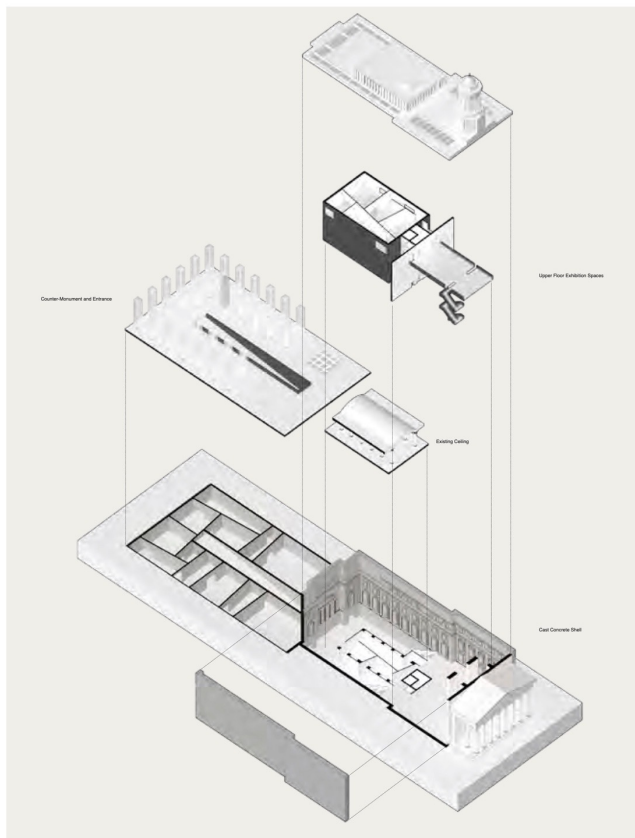


The historic corinthian column, one of the three Greek orders, symbolises a tiered society of wealth, and subsequent power. This project disards notions of society layers, reassigning traditional column stature by fronting it with opaque boxing. The negative space becomes object while absent becomes presence.





## Casting the Facade



Upper Exhibition Space, faced with counter monument entrance, existing ceiling and cast concrete shell



# Opening the Edge



Global public architecture forms the project's eclectic precedents. Do our cities need to house each vernacular to engage with diversity? How can architecture support the process and subsequent building styles?



*Xerum sintur aborepername volor sundae vo-  
lupta*

*Children's Library, Debating Hall, Gallery and Education Rooms*



# Opening the Edge



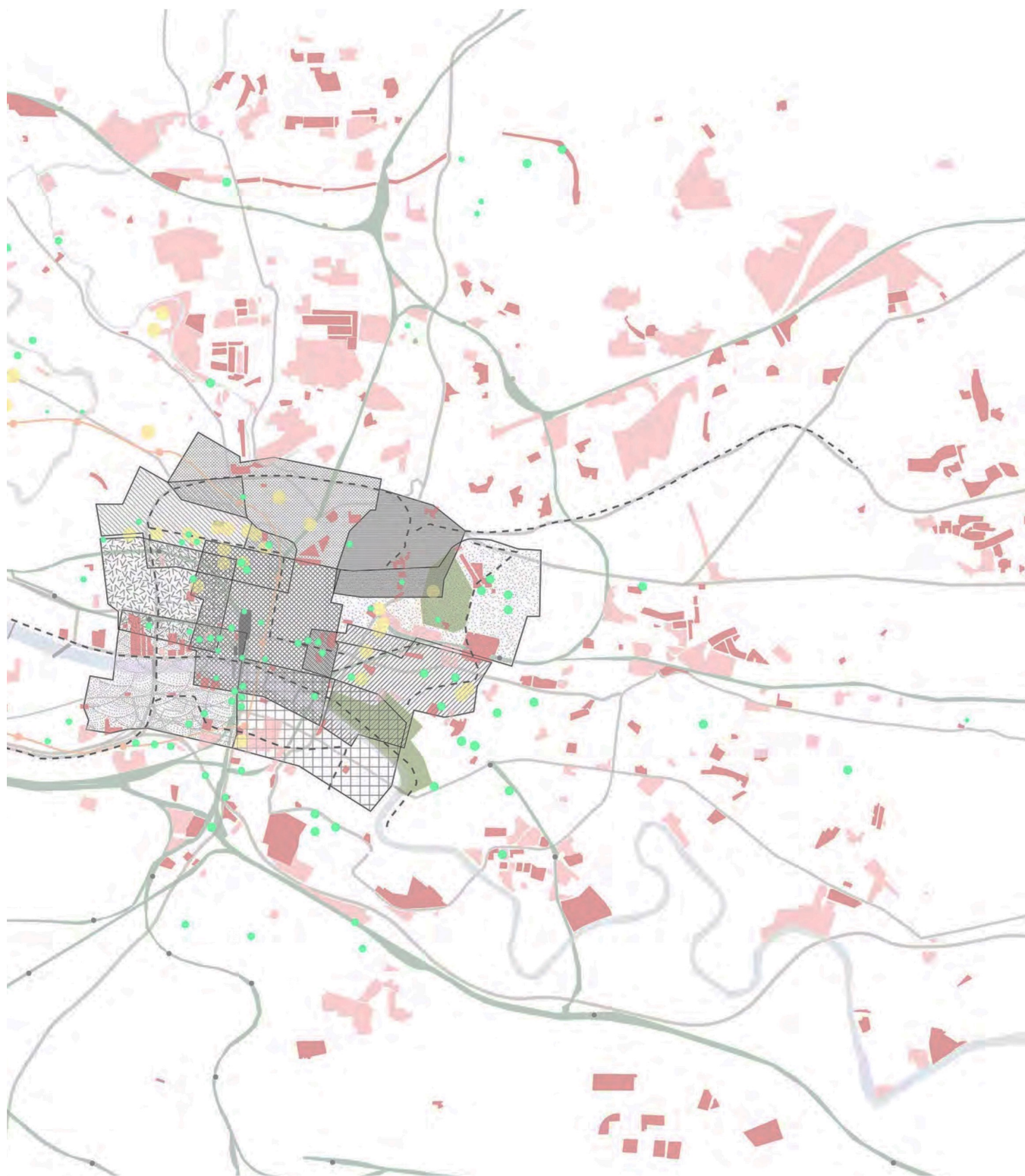
## Edges, Borders and Decaying Fragments

An investigation of how the ambiguity between city thresholds can improve and harness the city dialogue today.

Built fabric around Central Station exemplifies what the Empire worked to achieve" innovation, manufacture global trade and monumental architecture. Intrinsically these values actively reject ethnic minority groups. It is essential that we question these outdated faces to our city fabrics.

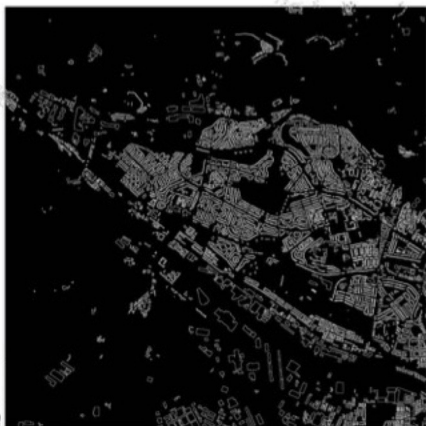






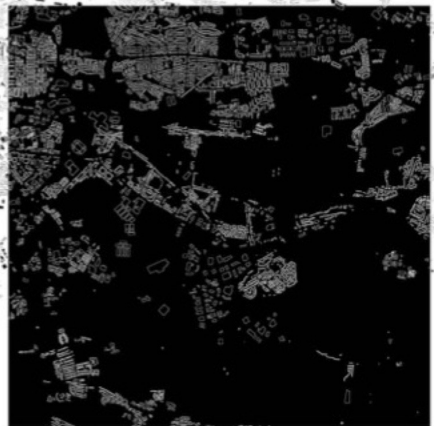
Intervention

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# ENDPIECE

## RORY OLCAITO





**Glasgow**, like towns and cities the world over, has been utterly changed by Covid. Where we work, how we travel, how and where we socialise – it's different now. The pandemic has made us wonder: what are cities for? Who are they for? And are the buildings we took for granted yesterday, the ones we'll need tomorrow?

Yet these are questions outliers have been asking for a while now and when the time comes to pen the Covid long view, the systemic shock of this deadly virus will be seen, more likely, as a brutal herald: of a transformation underway for more than 30 years, led by the space-time collapsing power of the internet and the awesome nature of global heating.

We can begin to understand this rupture, using Raymond Williams' theory that says every historical period has its own '*structure of feeling*'. Williams argued that each period, whether the chivalry of the Middle Ages or the industrial pomp of the Victorians, had a distinct way of organizing basic human emotions into an overarching cultural system that gave form to each era's specific way of experiencing being alive. We however, refused to move on from the post-war '*structure*', despite Google, despite acid rain, despite longer lifespans for ordinary people, until Covid forced our hand.

Clearly this chance to rethink our cities is long overdue. The final year students at the Mackintosh School of Architecture sense this. As their projects – centred on the notion of the 'ethical city' – show, when faced with the fundamental questions of people and place Glasgow can inspire new architecture and urban design to suit. *Taken together they suggest a blueprint for a post-pandemic structure of feeling.*

Some, like Georgios Kazantzis's Urban Hybrid reimagines the classic Glasgow gridiron block as a mixed-use blender whose buildings fashion unexpected – but welcome – social encounters. Others like Martha Duncan's Healing the Wound seek to mend, by reinstating the New City Road sliced in two by the M8 ('a long-lasting wound' she rightly calls it) or, as in Máté Géhberger's powerful thesis, by proposing new dialogues between people and place by suggesting radical futures. In this case, that means flooding the riverside heritage infrastructure of Govan's Graving Docks. It's a bold move, one that signals almost frightening change by walking Glasgow away from a sentimental view of its shipbuilding past, whose history, he says, is '*tainted with both human and nonhuman objectification and exploitation.*'

Tainted history is something of a theme this year, and admirably unpicked. Instead of mindlessly peacocking its '*Second City of Empire*' status Yik Yeong Look's idea offers new perspectives on Glasgow's role in the transatlantic slave trade proposing contemplation spaces set within abandoned railway tunnels beneath the city's plantation-funded streets. Connor Doyle, treading similar ground, transforms the GoMA (originally a tobacco lord's mansion) into a Rachel Whiteread-style memorial sculpture, tackling the wilfully ignorant '*wisnae us*' mentality head on. The care and depth of respect the work has for Glasgow shines through.

As a slew of Twitter accounts posting images of the city's amazing Victorian (and sometimes older) townscape proliferate, more of us are beginning to realise what has been lost: the consistency, the solidity, the sheer there-ness of 19th century Glasgow looks like one of world architecture's city-making high points. Evidently the MSA students are alive to this growing awareness.

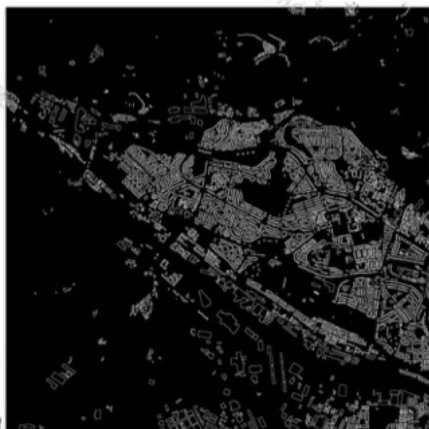
Abandoned, wrecked buildings are brought back to life. In Maisie Tudge's *Atlas of the North*, a monument and museum marking the mass demolitions that scarred post-war Glasgow, a reborn Springburn Winter Gardens sits alongside an Aalto-like newbuild built using salvaged material from nearby derelict sites. In Fredrik Frendin's exquisite drawings – in black, white and orange – we see how the ruins of a mental hospital could be transformed *'into a therapeutic garden using the healing forces of nature to mend physical and mental ills.'* And, as if in recognition of the anguish that the hasty demolition and relocation programmes in post-war Glasgow caused, Frendin's proposal *'establishes an attitude to architecture similar to that of a gardener; a long-term vision composed of smaller continual interventions intended to slowly alter the building rather than using grand all-encompassing gestures. Care and maintenance are the lead principles.'*

Elsewhere, Timothy Khoo's *Commonplace* keys into Glasgow's inherent compassion for the weary and lost, creating an intimate architecture *'in contrast to dominant and imposing civic forms'* for asylum seeker and refugee communities facing a new life in the city. Other projects, like Gabriella Togni's plan to transform Dundashill and the Forth & Clyde Canal into a landscape that captures, treats and exports water, evokes the sheer heft of Glasgow's heavy engineering and industrial past.

What all these projects share is an understanding that Glasgow is at its most alluring when it dreams of being a better version of itself. Their proposals – whether that be Emma Hargreaves' *Motorway Reborn* as a wild-rapids river, Nichole Ann Sampson's *Buchanan Street Forest* or Siripat Rojnirun's *Urban Mantlepiece* laid across the city's downtown grid – seem unafraid, welcoming even, of what is yet to come.

There is much Glasgow – and Scotland – can make use of here. This is thoughtful, bold, ambitious stuff. These projects eschew a penchant for cheap thrills, a common trait among the city's stymied civic leaders, one of whom, in 2014, thought dynamiting vacant high-rise housing – live – for a worldwide audience, to kick off the Commonwealth Games, was, *'a wonderful thing to do'*. That was in the end-days of an era defined by spectacle, of starchitects on the Clyde, and the idea that status could be gained by maxing the public credit card on dashed-off icons. That era is over now, thankfully. This year's show is proof of that. The graduates' work here speaks to an underlying truth: that *Scotland without Glasgow, even when much of it has been so carelessly lost, would have no worldly dimension.* Find a way to hold on to them: they will serve the city well.

**Rory Olcayto is an architecture writer and critic with Pollard Thomas Edwards. He was previously assistant editor of Project Scotland, senior reporter with Building Design, editor of the Architects Journal and Chief Executive of Open-City.**





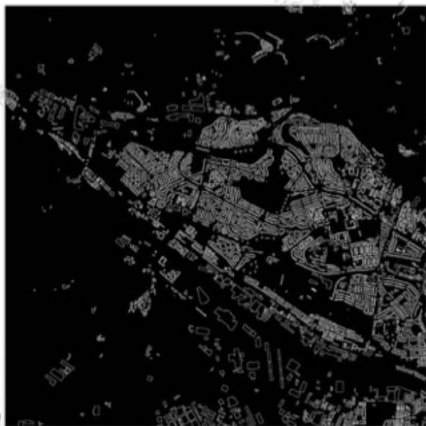
# Acknowledgements

Several groups have been involved in the making of this publication, without which this book would have not been possible. First and foremost, we would like to thank Brian Evans, for not only conceiving the idea of the Ethical Urbanism publication and commencing the works in the written Foreword, but for your dedicated time with the Stage 5 students as we progressed through the thesis year. We would also like to offer thanks to Rory Olcayto, for the thoughtful Endpiece to conclude the findings of this investigation.

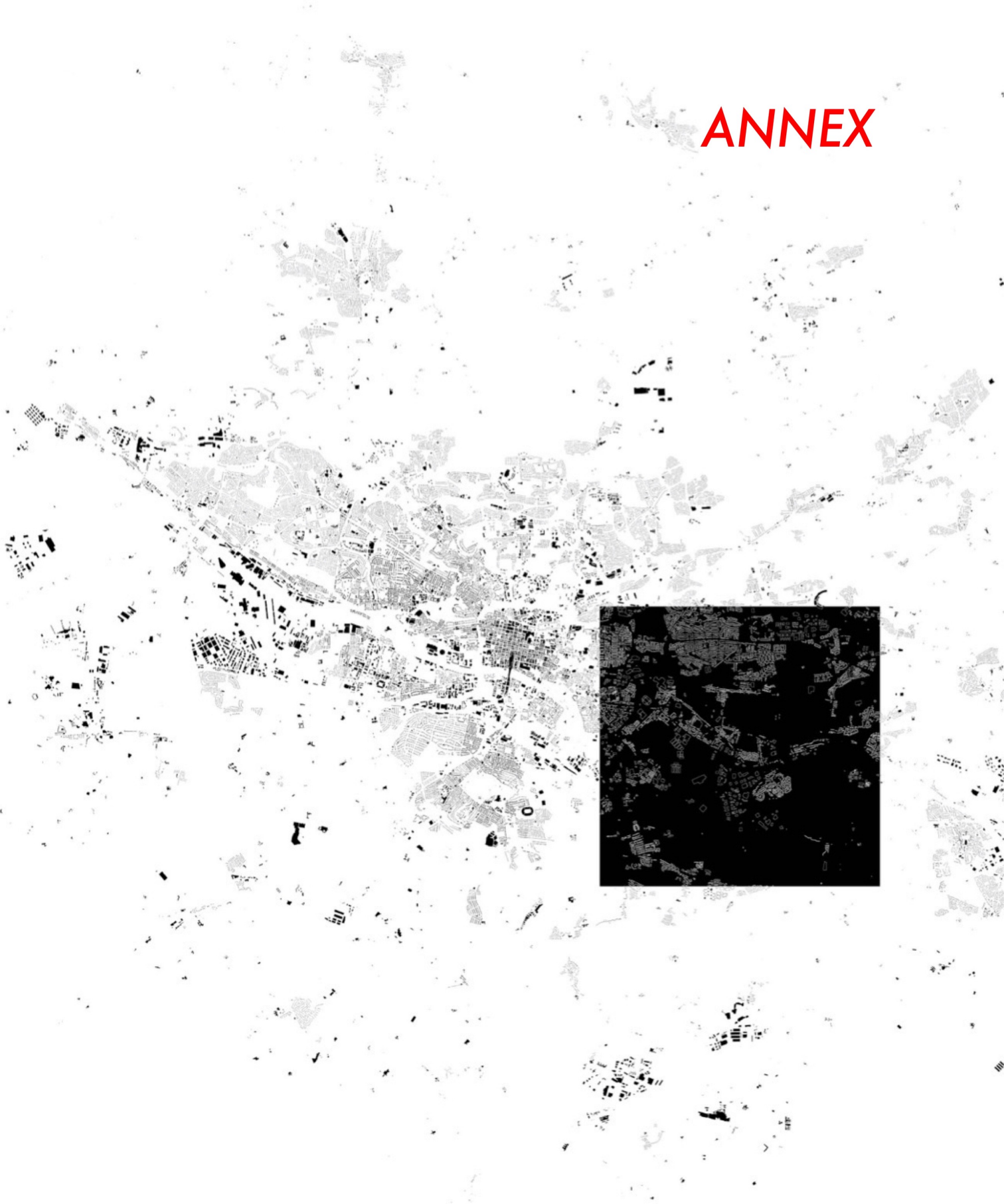
A special thank you must be given to all the stage 5 tutors, Graeme Massie, Stacey Phillips, Neil Simpson, Johny Fisher, Charles Sutherland, and Miranda Webster for the support, guidance and critique provided through a year plagued with uncertainty.

A warm thank you is extended to all the Stage 4 and 5 students at the Mackintosh School of Architecture for collaborating on the works contained within this publication. Without you, this book would not be possible.

Finally, gratitude and acknowledgement must be given to all of those dedicated to creating, curating and editing the final piece. Alesia Barahavaya for creating the template structure, Maisie Tudge for piecing together the Investigation section, Liam Davies for his dedicated work on the Imagination chapter and Hannah Keane, Sissy O'Neal and Douglas Baldwin for curating the final Interventions. Thank you to Siripat Rojnirun for expertly formatting the collaborative works and to all those who generously gave their time and effort towards Ethical Urbanism.

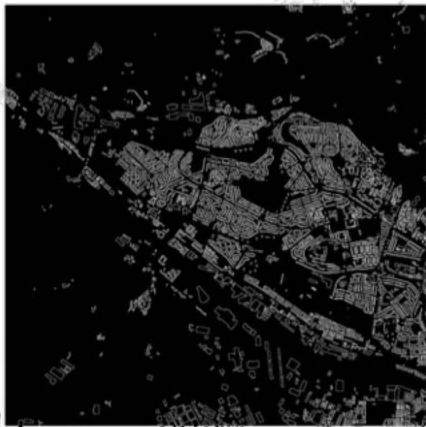


# ANNEX





# THE URBANISTS



Berahavaya	Alesia
Borisova	Siyana
Cave	James

Reid	Geraldine
Robertson	Rebecca
Rokstad	Lillianne

Borel	Axel
Chisari	Chiara
Curran	Sophie

Czekaj	Aleksandra
Davies	Liam
Gehberger	Mate

Barrett	Jordan
Smith	Matthew
Black	Celine

Brangman	Kenneth
Cummins	John
Doyle	Connor

Hepburn	Ewan
Kuran	Dilara
Li	Yichen

Tseng	Shih-Lin
Wang	Pui Yee
Wilkins	Xanthe

Freundin	Fredrik
Hill	Jonathan
Joyce	Matthew

Look	Yik Yeong
Mackay	Alexander
Scragg	Ben

Yang	Chaohui
Higham	Annie
Mamatow	Kamila

Laird	Julianna
Lindsey	Harry
Owens	Sarah

Velasco Vela	Jorge
Zizka	Martin
Spiess	Chloe

Lactao	Ranee
Stephens	Craig
Pavandip	Sian

Tudge	Maisie
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Alexander	Samuel
Chinembiri	Mutsa
Gerawat	Sonia

Adams Mazé	Ana
Duncan	Martha
Goubin L'Azc	Edris

Rowley	Benjamin
Chuen	Yik Man
Dineen	Ciara

Hillan	Tess
Harold-Sodip	Jemima
Yu	Pui Yee

Hargreaves	Emma
Hodalova	Rebecca
Betterton	Midas

Hall	Joanne
Kazantzis	Georgios
Marshall	Jamie

Kynigou	Marilena
Ramsay	William
Vile	Alexander

Keane	Hannah
Khoo	Timothy
Le Roux	Tamsin

Kowalska	Natalia
Paderog	Ds
Shah	Divya

Saknitis	Rihards
Samson	Nichole-Ann
Soji-Oyawoy	Anjolaoluwa

Padriezaite	Gabriele
Parkinson	Lindsay
Phillips	Margaux

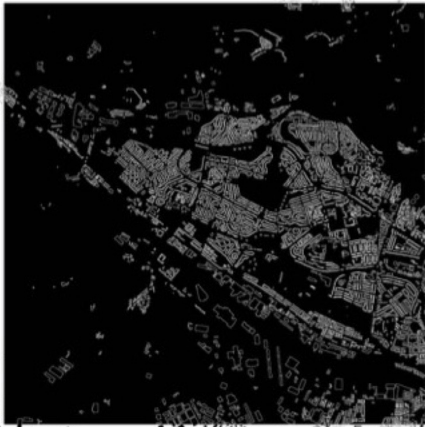
Us	Samuel
Verhagen	Norbu
Wennemo	Ingrid

Parsons	Eve
Cronin	Emily

Rojnirun	Siripat
Togni	Gabriella
Hay	Cody

Xie	Xi
Zaidi	Tarn-Afeni

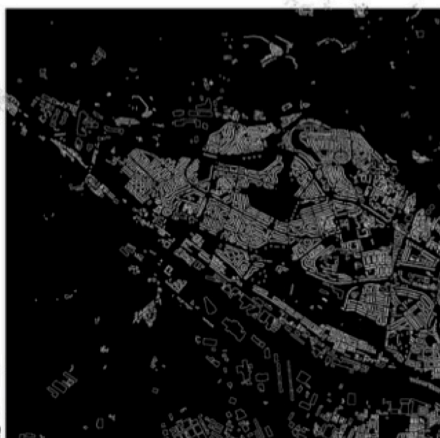
# THE IMAGINEERS





# GLASGOW RE-IMAGINED

<b>Group 1</b> Berahavaya Alesia Wang Pui Yee Lily Sinclair Kirve Shubham Alexandros Tzamperi	<b>Group 2</b> Cave James Laird Julianna Tseng Shih-Lin Guillermo A Cienfuegos Chester Chesney Federica Di Bella
<b>Group 3</b> Betterton Midas Curran Sophie Joyce Matthew Alexandra Baidac Alyesha Choudhury Lewis Duncanson	<b>Group 4</b> Barrett Jordan Borisova Siyana Soji-Oyawoy Anjolaoluwa Polina Efthymiadou Robyn Gibson Ebba Holst
<b>Group 5</b> Chinembiri Mutsa Hill Jonathan William White-Howe Elias Wahlstrom Angeliki Sachliki Sam Smith	<b>Group 6</b> Chisari Chiara Frendin Fredrik Keane Hannah Sebastian A Jönsson Erica Brunno Megan Devlin
<b>Group 7</b> Cummins John Khoo Timothy Pavandip Sian Euan Anderson Youngeun Cho Huyen Anh Do	<b>Group 8</b> Chuen Yik Man Duncan Martha Hodalova Rebecca Gaelen Britton Emily Dan Paula Gómez Lucero
<b>Group 9</b> Hepburn Ewan Zizka Martin Kynigou Marilena Douglas Baldwin Kryslynn D'Sa Charles Dunn	<b>Group 10</b> Alexander Samuel Mackay Alexander Shah Divya Tom Ashurst Umar Chothia Maria Dragan
<b>Group 11</b> Gehberger Mate Hall Joanne Eryn Mcquillan Daumantas Patamsis Semirat Saidi Carl Jonsson	<b>Group 12</b> Lindsey Harry Look Yik Yeong Reid Geraldine Sophie Emerson Laura G Scalco Kim Johnstone
<b>Group 13</b> Hargreaves Emma Li Yichen Parkinson Lindsay Joseph Elbourn Sofi Håkansson Mstislav Kochkin	<b>Group 14</b> Cronin Emily Togni Gabriella Us Samuel Biaotong Geng Karima H Hossny Matthew King
<b>Group 15</b> Czekaj Aleksandra Hillan Tess Kowalska Natalia Philip Elverson Tze June Goh Rhianon James	<b>Group 16</b> Kuran Dilara Rokstad Lillianne Rowley Benjamin Ciara Farmer Sam Gordon Stavroula Kalapotharakou
<b>Group 17</b> Davies Liam Dineen Ciara Harold-Sodip Jemima Robert ForsythLeeds Andrew Harvey Nikki Khosrowpour	<b>Group 18</b> Adams Mazar Ana Doyle Connor Arsia Mesbah Will Prescott Dorica Santos Mohamed Sultan
<b>Group 19</b> Borel Axel Gerawat Sonia Lea Alquiros Helena Wagg Inness Yeoman	<b>Group 20</b> Goubin L'A: Edris Kazantzis Georgios Padriezaite Gabriele Perla Llosa Hernandez Moa MaurexStockholm Emanuela Motta
<b>Group 21</b> Marshall Jamie Brangman Kenneth Parsons Eve Fiona Ballingham Michael Mcgoldrick Anthony Tognini	<b>Group 22</b> Lactao Raneer Ramsay William Callum Gillespie Renas Osman Kacper Ryske Jay Lee
<b>Group 23</b> Robertson Rebecca Samson Nichole-Ann Scragg Ben Maria Loizou Cameron Mcallister Sissy O'Neill	<b>Group 24</b> Higham Annie Mamatow Kamila Isla Robinson Jenni Smith Yuk Ying Tsoi Emily Webb
<b>Group 25</b> Black Celine Rojnirun Siripat Saknitis Rihards Gracjan Labowicz Chloe Mackinnon Lindsey Menzies	<b>Group 26</b> Spiess Chloe Stephens Craig Wennemo Ingrid Karlis Kukainis Cheuk Ming Lee Zachary Macpherson
<b>Group 27</b> Xie Xi Yang Chaohui Yu Pui Yee Kyle Mac Connell Katy McGregor Serene Nemer	<b>Group 28</b> Vile Alexander Wilkins Xanthe Zaidi Tarn-Afeni Wai Hei Leung Alexander Mallalieu Donald Morrison
<b>Group 29</b> Owens Sarah Verhagen Norbu Karolina Pluta Joe Sampey Kerry Mcguigan Laura Stevenson	<b>Group 30</b> Phillips Margaux Velasco Velas Jorge Lotta Pulkkinen Callum Smith Nikitas Zorzos Floris Van Manen
<b>Group 31</b> Le Roux Tamsin Paderog Ds Luiza Queiroz Silva Imraan Smith William Macdonald Ioulia Voulgari	<b>Group 32</b> Tudge Maisie Smith Matthew Sin-Ting Wong Calum Weir Ailish Whooley Magdalena Wloczka



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